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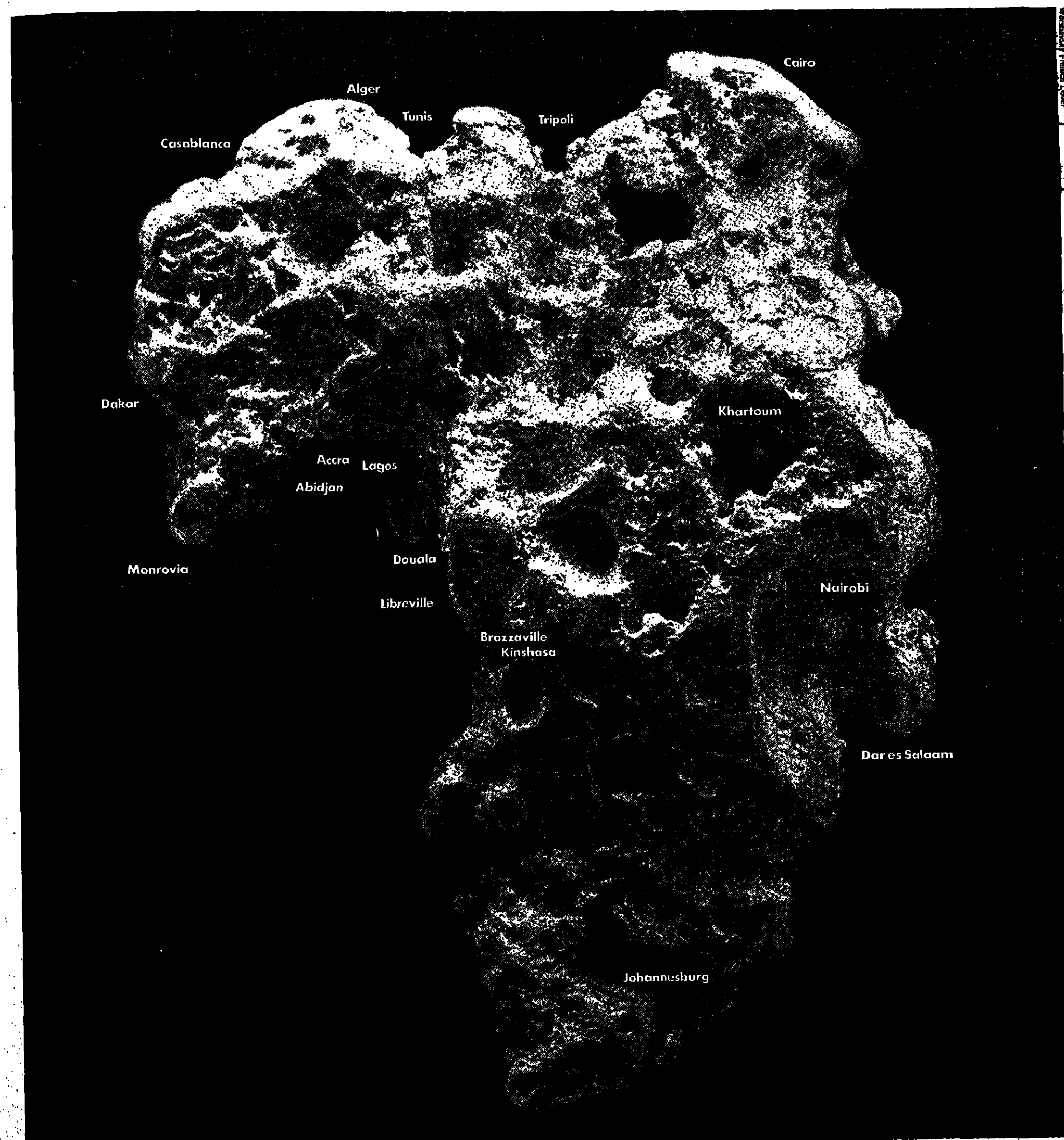
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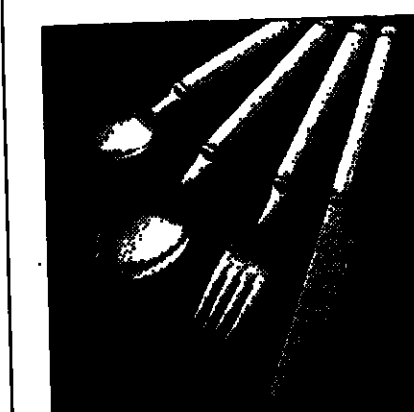
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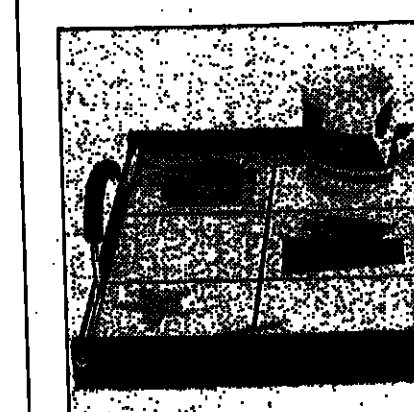
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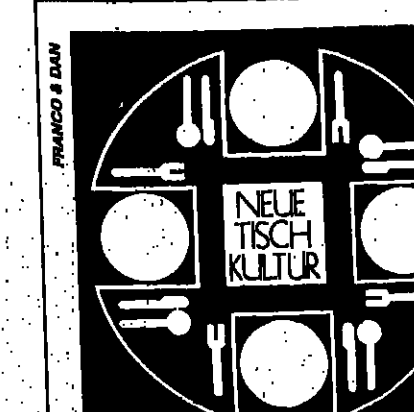
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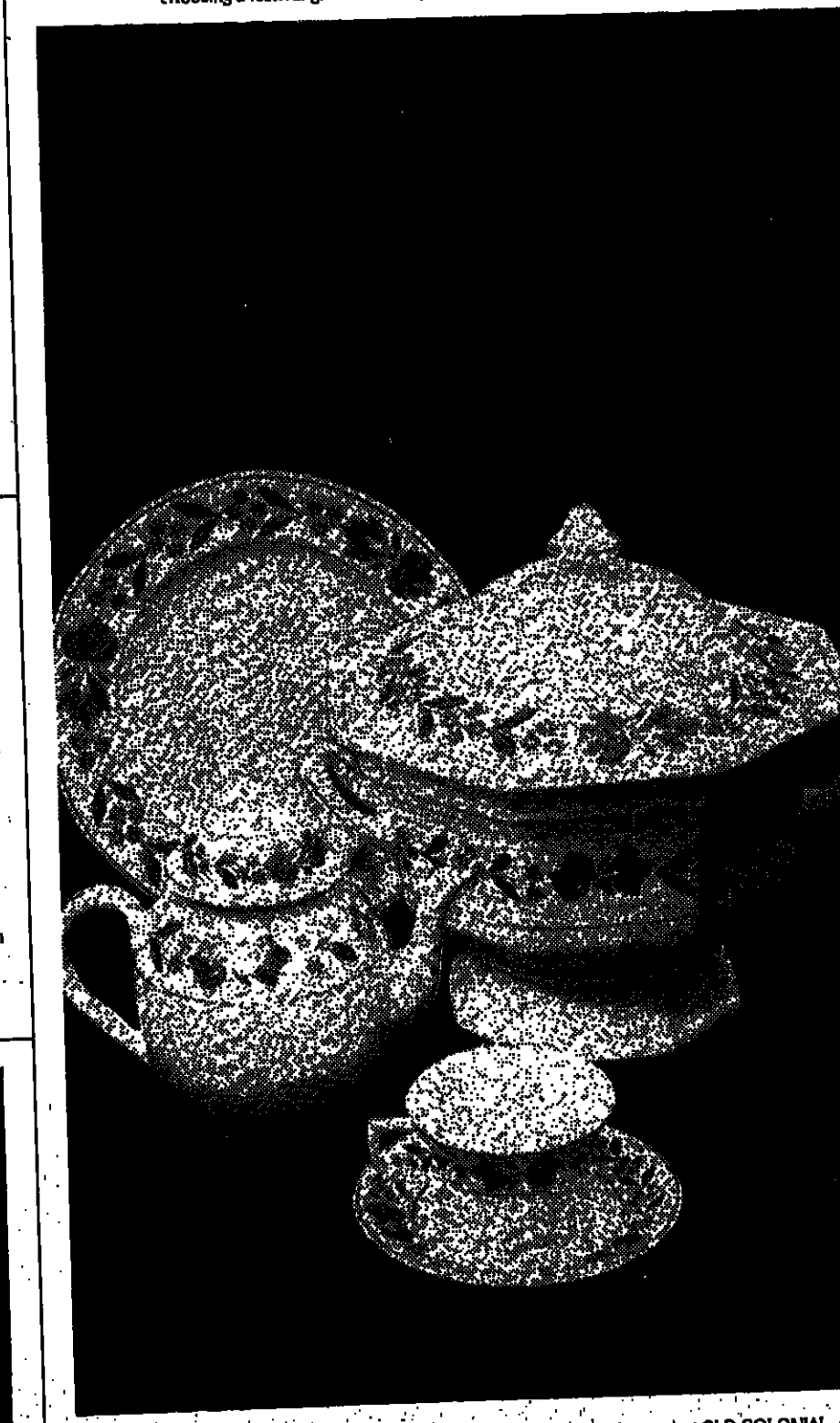


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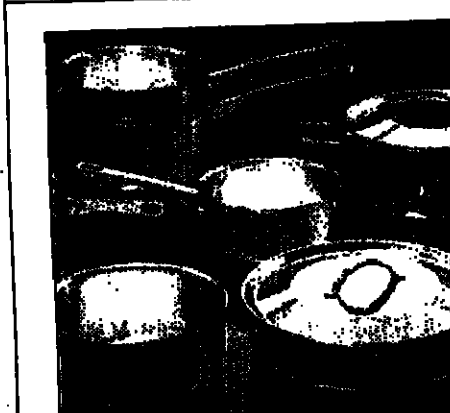
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This year you can add a regal touch to your Seder table. Danish Plus is proud to present OLD COLONIAL, a matching dinner and coffee service created by the world famous Wedgwood company with its proud tradition dating back to the days of Queen Elizabeth I. Danish Plus is not the only place where you'll find OLD COLONIAL - you'll find it in Buckingham Palace too! That's right, Princess Di and the British royal family also enjoy dining from this elegant collection. Small wonder that Danish Plus is the company to bring you products with such aristocratic connotations.



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WHAT IS THE best way to procure matza if you want to celebrate Pessah in a Soviet labour camp? According to Yosef Mendelevich, former prisoner of Zion, what you need is a wrench and a little bit of luck. Yosef would always ask his family to put some unleavened bread in the one-kilo packages every prisoner was allowed to receive twice a year. On one occasion, his package had arrived from home but the authorities were withholding it. The reason was clear: knowing full well that it contained matza and that the Jewish Passover was approaching, they had obviously decided to withhold the package until the holiday passed.

A high-ranking official, who happened to be visiting the camp at the time, came to the factory where Mendelevich was working. Sensing that this was his only chance to appeal against the local authorities and save his matzo, Yosef left his machine and rushed to the official, shouting: "Comrade Colonel, Comrade Colonel, I must talk to you!" The official was visibly alarmed at the sight of the excited Jew running toward him and waving a large wrench. The move, however, proved fruitful, for soon afterwards Mendelevich walked out of the supervisor's booth clutching his precious package in both hands.

Yosef Mendelevich was sentenced to 15 years of imprisonment at the Leningrad trial for his part in an unsuccessful attempt to hijack a plane and flee the Soviet Union in 1970. He spent the 1970s — the decade of *detente* and mass Jewish emigration — in prison and forced labour camps. He was released in 1981 and came to Israel with the last handful of Soviet Jews allowed to leave before the gates of the USSR clanged shut again and emigration slowed to a trickle.

Sitting today in his cosy apartment in a traditional Jerusalem neighbourhood, where preparations for the forthcoming festival were in full swing, Mendelevich shared his memories of the 10 Passovers he celebrated in the gulag.

On more than one occasion in the ancient history of Israel, disputes over the dates of the festivals went so far as to cause a rift among the people, even leading to the creation of new sects. In the Soviet labour camps, however, the only ones who were certain of the exact dates of the Jewish holiday were the authorities. The supervisor had a Jewish calendar on his desk which allowed him to take the appropriate preventive measures. The prisoners themselves didn't always know the dates. They learned the dates of the Hebrew calendar from the occasional letters they received from home and made their calculations based on the number of days between the various festivals.

Sometimes their calculations went wrong. One year Israel's Independence Day was celebrated on two different days in two prison cells. This was discovered by chance when a prisoner was transferred from one cell to another and was surprised at having the opportunity to mark the occasion twice. It was not always possible to celebrate the festivals at the hour laid down by the Halacha, but the deviations from the prescribed rules were more than compensated for by the faith and courage of the prisoners and their determination to celebrate the holiday against all odds.

THE FIRST major hurdle was the strict ban on holding any gatherings in the barracks. Outside, in the open air, it would have been easier to avoid detection but weather conditions were rarely favourable. On the

Every action, every ritual — as well as the mere fact of getting together on Pessah — gave the Jewish prisoners the strength to believe that their own escape from slavery would also come about one day.



PESSAH IN THE GULAG

Text: Caty Tzapkin

Drawing: Assaf Berg

morning of the first Seder, Mendelevich would examine the sky hoping for signs of improvement in the weather. But even in April, the austere region of Perm in the Urals is still in the icy grip of winter, though -20°C in gulag terms is not too bad as compared with the -50°C on the worst days.

The authorities always made sure that Jews were quartered in different barracks and assigned to different working shifts, so as to reduce the

possibility of contact to a minimum. An additional difficulty was posed by informers, who were always eager to report an illegal meeting. Yet spending time sitting together was such an important part of celebrating the Seder that the Jewish prisoners would try to get together immediately after roll-call in order to gain as much time as possible.

During the years 1972-75 there were as many as eight Jews in the camp in which Mendelevich was

held. They managed to create an underground Jewish organization and maintain close contact. Celebrating Pessah had special significance for them. The story of the going forth from Egypt and the journey to the promised land paralleled their own yearnings.

Yosef recalls the tension and the feeling of oppression accompanying these meetings. At any moment the door could open and the supervisor could order them to disperse. They

would then have two alternatives — either to protest and end up in solitary confinement or to beg for at least another half hour.

Once Mendelevich described for his friends a ritual his father had told him was performed by certain Jewish communities on Passover: the men would pour a bucket of water on the floor, put on a coat and jump over the puddle. Water was the one commodity found in abundance in the camp since labour camps were usually built on swamps to prevent the prisoners excavating tunnels to the outside. Mendelevich and his friends had no trouble finding a suitable ditch, transforming it into an imaginary Red Sea and crossing over it on the way to freedom. Mendelevich smiles at the recollection of Mark Dynshitz, who was younger, becoming enthused and jumping eagerly over the ditch again and again, his feet sinking in the deep snow.

Every action, every ritual — as well as the mere fact of getting together on Pessah, gave the Jewish prisoners the strength to believe that their own escape from slavery would also come about one day. True, they may not have been able to perform all the rites — not only due to lack of the wherewithal, but for the simple reason that they often did not know what they were supposed to do and how. They knew, for example, that eating *hametz* was forbidden, but apart from bread, they were not completely clear about what was *hametz* and what was not. Nonetheless, Mendelevich remains convinced that the Seder he conducted in the gulag were no less "kosher" than the ones celebrated by the most Orthodox Jews.

Mendelevich became observant before his arrest and had begun learning Hebrew. He got his first chance to try out the language in 1966 when an Israeli women's basketball team, Hapoel Tel Aviv, visited the town where he lived. Tickets were impossible to come by because the authorities had distributed most of them among Communist Party organizers, fearing that all the tickets would be bought up by Jews. Yosef waited outside for hours hoping for the opportunity of talking to a coach or a team member, and was rewarded. Not only did he exchange a few words in Hebrew with an Israeli, but he also received a small present, a silver Magen David — in those days, a unique treasure for a Zionist in Riga.

PESSAH WAS Yosef's favourite festival, symbolizing for him as it did, his eventual immigration to Israel. His father, who was far from religious, always celebrated the Seder relating for the family the history of the Jewish people and the state of Israel. When Yosef conducted his first public Seder the spring before his arrest, it was natural for him to dwell on the analogy between the story of Pessah and the plight of Jews in the USSR.

Yosef made himself conversant with the Haggada while in jail. To avoid detection, he read it in the toilet, learning whole passages by heart. That very same Haggada was introduced in court at the trial of one of Mendelevich's fellow inmates. The presentation of this "exhibit" by the prosecution generated vociferous protests in the audience, and in a rare move the judge not only removed the book from the list of incriminating evidence but even allowed the accused to keep it. Upon his release, the latter left the Haggada to Yosef.

Looking at the impressive library of Judaica in Mendelevich's living room, which contains two editions of the Babylonian Talmud in gold-

stamped red binding, it is hard to imagine that, at the time, his best source of information about the Seder, apart from the Haggada, was a glossy picture postcard from Israel, depicting the items on the Seder plate. It contained brief though valuable instructions concerning the festive meal — for example, when to break the matzo.

In 1977, as a consequence of his activities, Mendelevich was transferred to prison, where conditions were even harsher than in the labour camp. In addition, Jews were seldom placed together in the same cell. Yet despite all the hardships, Yosef was determined to celebrate Pessah as usual.

The most memorable experience — "a classic one," recalls Yosef — was the Seder of 1979 he celebrated in the Chistopol prison. Since then he has attended many a Pessah meal, but probably never will the festive table bring him more elation and satisfaction than that Seder at Chistopol. He shared it with two other inmates, one of them was fellow prisoner of Zion Hillel Butman.

Every prisoner has a secret "treasure" he carries among his belongings wherever he goes, and Mendelevich was no exception. His treasure was a handful of raisins which his father had sent him in 1971. Every year he would hand out one raisin to each participant at the Pessah meal, symbolizing a glass of wine. Before the Seder at Chistopol prison, he abstained from using sugar for 20 days and then used his supplies to prepare what was probably the closest substitute for wine ever produced in such conditions: a slightly fermented mixture of ground raisins, sugar and water. Yosef's fellow inmates became ecstatic at the sight of this improvised "wine."

In order to have two kinds of green vegetables on the Seder plate, Yosef saved the onion which the prisoners occasionally received with their food and placed it over a jar of water until it produced green shoots. He found the other green vegetable in the prison yard. It was a herb growing by the roadside, which the prisoners, chronically short of vitamins and fresh produce, had discovered to be edible and relatively tasty. They had nothing to replace bitter herbs, but Mendelevich decided that bitterness was all too easily found in jail, and simply put a piece of paper on the table with *maror* written on it. Another slip of paper replaced the hard boiled egg, impossible to obtain in prison conditions.

A place of honour at the table was reserved for the cubes of Osem instant beef soup. These had been sent to Yosef by a kibbutz in Israel via his family in Riga. The soup had a picture of a cow on the wrapping, and Mendelevich decided it would symbolize the traditional shank bone. (At the time he was under the impression that the cubes contained a rich and highly concentrated extract of beef, and was disappointed later in Israel to find out that the cubes are used only as flavouring.)

The true climax of the 1979 Seder came one day later. Hillel Butman was suddenly informed that his term of imprisonment had been reduced and that he would be released. Several weeks later Mendelevich learned that Butman was already in Israel.

At that time U.S. President Jimmy Carter had reached an agreement with Soviet leader Leonid Brezhnev on the signing of the Salt II arms limitation treaty. As part of the agreement between the two leaders, a group of Jewish prisoners was to be released immediately. A second group would be freed after the treaty was ratified by the U.S. Congress.

Butman was fortunate enough to be in the first group. Then came the Soviet invasion of Afghanistan, and Congress never ratified Salt II, thus sealing the fate of the second group of prisoners, which included Ida Nudel, Yosef Begun, and Anatoly (Natan) Shuransky.

This twist of fate was characteristic of the erratic pattern in Soviet policy toward the Jews. During the first years of the Zionist awakening in the USSR in the late 1960s and early 1970s, Jews started congregating on festivals in front of the synagogues in the large cities. Crowds of hundreds, perhaps thousands flocked to narrow Archipov Street in Moscow; it was out of the question to get near the synagogue itself. People would sing songs in Hebrew and perform what they believed to be Israeli folk dances, their faces were glowing with excitement and with the silent question: "Can this really be happening?"

The authorities soon decided to clamp down on these unruly gatherings. Their method was simple but effective: policemen would block the streets adjacent to the synagogue directing traffic into the narrow street where the synagogue was located. There was no more dancing in the street.

WHAT DOES Pessah hold in store for Soviet Jews this year? Mendelevich believes that in view of the recent liberal changes introduced by Gorbachev, Jews will probably be granted a certain leeway in the immediate future. He warns, however, against undue optimism.

"How can we be sure that Gorbachev will want to, and most important, will be able to carry his reforms much further? The USSR is a dictatorship, and as in any dictatorship, developments can come to an abrupt end. Should a cataclysm occur in the Soviet Union, Jews will be the immediate victims, as it has always been in history."

Mendelevich, who is chairman of the Soviet Jewry Education and Information Centre, knew well in advance the list of 11,000 refuseniks whose release has been negotiated with the Soviets. He knew about it and feared it. In his opinion, this figure is woefully inadequate particularly viewed against the 400,000 Jews who, according to Soviet aliyah activists, are seeking to emigrate.

"Under the Jackson-Vanik amendment, the USSR was to be granted most-favoured-nation status in exchange for a release of 50,000-60,000 Jews a year. Now American Jewish leaders want to cancel this amendment in exchange for a one-time release of a fraction of this number of refuseniks. Had Mr. Brönfman conducted his own private business in such a manner, he would have long ago gone bankrupt," Mendelevich remarked pointedly.

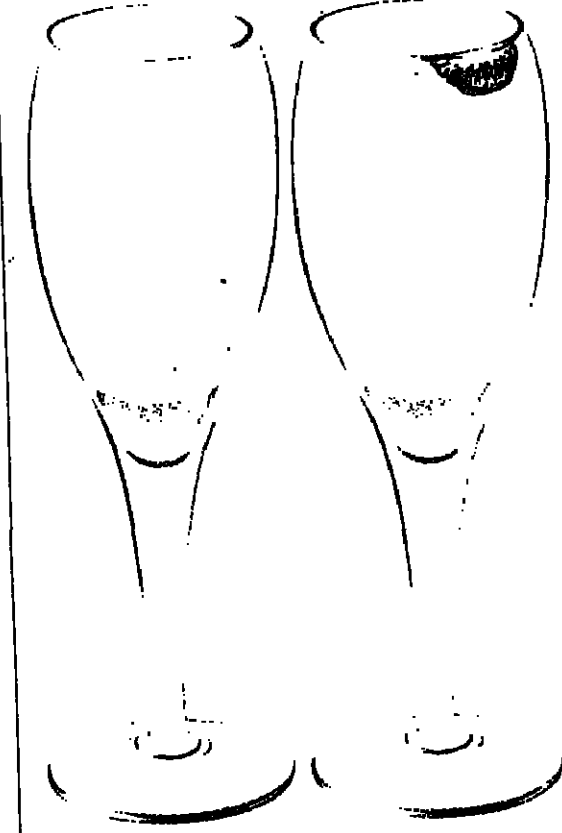
According to the Education and Information Centre, at least five prisoners of Zion will spend this Pessah in the gulag. Thousands of refuseniks will celebrate the holiday wondering whether they and their relatives are on the list of "hostages" or not. In addition, says Mendelevich, there are hundreds of thousands of others who are totally deprived of access to Jewish culture, and hence know nothing whatsoever about the festival. They are, he says, gradually being annihilated as Jews.

In the Passover story, he continues, Egypt stands for any country in which Jews live in slavery. He mentions that in *gematria* the numerical value of the sum of the letters in the words "USSR" and "Egypt" is the same. The exodus is not over and Pessah is the season at which Soviet Jews feel it most.

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PAGE NINE



"TO TRAVEL hopefully is a better thing than to arrive," said Robert Louis Stevenson, and that might make a suitable motto for the camel tours organized by the Negev Camel Farm, at Mamshit, just south of Dimona.

"On our trips, we don't try to see everything and go everywhere," says Ariel Ulmann. "The most important thing is to enjoy the peace and desert ambience."

I was riding Golda, the lead camel, who was being led by Ouda, one of the farm's Beduin employees; Gustavo, the photographer, followed on Nehama, and Ulmann himself brought up the rear on Venus.

We were not more than two kilometers from the Dimona-Sdom road but the atmosphere was distinctly pastoral, not to say primeval. The gently swaying rhythm of the camels as they picked their way among the flint rocks, the cool, dry air, the seemingly endless emptiness of the desert, the storks wheeling overhead in the blue sky - all combined to remove us from the turmoil of the 20th century, and project us back into an earlier, simpler existence.

We sat comfortably on saddles specially designed and built by Ulmann and Gallit Stein, his companion and partner. "You have to realize that camels are used by unsophisticated nomadic and semi-nomadic societies," explained Ulmann. "The traditional, wooden camel-saddle has not been improved for 3,000 years. It is as uncomfortable for the camel as it is for the rider."

They had experimented with various forms, he told us, until settling on a metal frame, shaped to the camel's hump, and well padded both for the beast and the rider. Stirrups and a convenient handle were added, making for a safe comfortable ride.

Our line of camels wound slowly through Mishor Yamin, down the

A CAMEL CALLED GOLDA

The Jerusalem Post's reporter Daniel Gavron and photographer Gustavo Feinblatt swing through the desert on the back of camels.



Riding camels in the Negev - "The most important thing is to enjoy the peace and desert ambience."

steep slope of Wadi Mahlik, with its bushes of zizphus and broom, and into the steep-sided Mamshit canyon. Golda roared at the camels grazing with their calves on the hills above, disturbing a desert partridge which whirled up the valley to the east, past the ancient Nabatean terraces.

"We didn't name her Golda without reason," remarked Ulmann. "She is very tough and aggressive."

He pointed up the canyon to a square building of local flint. "That was the local headquarters of the camel police during the period of the British Mandate," he explained. "The patrol used to go south from here to meet up with a patrol which came north from Ein Husub in the Arava. They would meet at Ein Akrahim, beneath the spectacular Scorpions' pass, and sign each other's documents to show that they had covered the area."

Ulmann hopes to turn the former police station into a desert museum, with particular emphasis on camels and Beduin folklore. He also plans to restore the Nabatean terraces, using the ancient technique of runoff agriculture, as a tourist attraction.

"People will be able to come and see us ploughing with camels, as they did in former times," he said.

Golda, Venus and Nehama climbed the hill and brought us back to the farm: one small stone house, a store, a large, black Beduin guest tent and fenced paddocks for the camels.

Ulmann has paid attention to the esthetic side of the enterprise. His house has been smeared with desert mud, so that it fits in with the surroundings; the paddocks are fenced with almost invisible wire, strung between wooden posts. There are tasteful flower-beds with desert plants and shrubs.

Now for the difficult part: we held on tight, as the camels lurched down in a fierce rocking motion to a kneel-

ing position to enable us to descend. Ulmann went to the tent for a meeting with a Beersheba tourist agent, while Ouda took us up onto a nearby hill to milk one of the camels.

First he immobilized the beast by tying one of her forelegs up in a folded position - rather like putting a Denver boot on a car. Then, while I held her halter, he milked her into a yellow bowl. The milk was frothy and a little salty. It was not always so salty, I was assured. The herd had been grazing on nearby salt scrub which had affected the taste.

CAMEL'S MILK is richer in vitamins and lower in fats than cow's milk, Ulmann informed us, sitting cross-legged in the guest tent, as Ouda pounded the coffee beans. A tall, slim man of 27, with wire-rimmed glasses, he sucked continuously on an empty pipe, having given up smoking the previous week. "Of course the milk is not kosher," he said with a smile. "But we hope to export milk products."

They are working on several lines: one for cosmetic and medicinal skin creams, another for milk powder for enriching vegetarian diets, which could be sold in health shops.

"We are in the development stage," said Ulmann. "I can't tell you for sure exactly what we will be producing."

Camel's milk does not go sour, which makes it unsuitable for cheese, although one African tribe has found a way to make cheese from it. It can remain drinkable for several days in the desert heat, and almost indefinitely in a refrigerator.

When the plant for milk products is established, it will be in Dimona, Yeroham or Mitzpe Ramon, said Ulmann. He did not intend to turn his farm into an industrial area. They were also planning to utilize camel's wool, he noted, and this too was in an experimental stage.

There were good markets for camel meat in Hebron, Nabulus and Gaza, he said, but he was not sure whether they would develop this line. One became very attached to camels, he observed, forming a similar relationship to that with horses.

Several researchers at Ben-Gurion University and other institutions believe that camel farming may solve the problems of feeding the Third World. Camels can live on relatively little, and exist in arid and semi-arid climates, while producing milk, wool and meat; but the Negev Camel Farm is currently focusing on exports to more advanced countries.

Ulmann and Stein would be quite happy to concentrate on research and development; but their farm is strictly a private venture, with no governmental funding, so they have created the tourist programme to ensure a regular income.

Ulmann grew up in Kfar Bialik, near Haifa, and his first love was reptiles. He did not complete his studies in zoology at Tel Aviv University, preferring to concentrate on field work. He founded a snake farm at Ein Hatzeva, where he met Stein, who was born in a kibbutz but grew up in Pardess Hanna.

After being bitten by snakes once too often, Ulmann decided to switch to camels. He eventually found a site that was pastoral, yet near a main road, not a nature reserve, not used by the IDF and not owned by a Beduin Tribe.

"There are not many places in the Negev in that category," he remarked with a smile.

OUR VISIT took place on the first anniversary of their settlement. Our courteous reception contrasted with a series of threatening notices proclaiming "No admittance." "By



(Top) Ulmann milking a camel and (middle) preparing coffee, Beduin-style, for Stein and the farm's Beduin escort.

appointment only," and "No access without prior arrangement!"

Ulmann apologized for the warnings, but explained that curious sightseers from Dimona and Yeroham were apt to come and gape at the "crazy settlers" every Shabbat.

They rent 20 dunams from the Israel Lands Authority, and are negotiating grazing rights with the authority and the Agriculture Ministry.

A firm believer in private enterprise, Ulmann is convinced that individual initiative will develop the Negev. "If the government stops interfering," with regard to settlement in the Negev, he says that the authorities discriminate against Jewish settlers in favour of the Beduin.

He describes his own relations with the former nomads as "close and warm." Fluent in Arabic, he has many Beduin friends. "Of course I am always learning from the Beduin," he concedes, but they do not always understand his attempts to improve the strain of his camels.

So far they have 18 camels, 15 bought from Beduin friends and three calves. The going price for a camel is between NIS 1,300 and NIS 1,600. They feed them well on fodder, hay, straw, oats, barley and dry bread. They brush and clean them daily, and Ulmann carries a special medical kit, with medicines and antibiotics.

In the near future, they plan to open another branch in Mitzpe Ramon, but this will only be for tourism. They are also looking for a site further north to raise camels on fresh pasture.

A number of researchers are attempting hormone treatment in an attempt to increase the frequency of pregnancy. Camels normally breed every two years, but Ulmann is convinced that an improved diet will result in yearly pregnancies. This, in his view, is the answer, rather than hormone experiments. He is also working with Dr. Alon Aharonson of Ben-Gurion University to improve the desert pasture.

Ulmann emphasizes that his camels are for riding; equipment for the longer trips is transported by jeep. They train the camels themselves, using the method of "the stick and the stick." Tours are available all year round, except in August, which is training time. Either he or Gallit accompanies every tour with a team of Beduin escorts.

Visitors can sign up for anything from half a day, which includes a two-hour ride and guided tour of Mamshit, and a meal in the Beduin tent, including a home baked pitta, for NIS 20, to four and five day trips across the Negev, visiting the Arava, Scorpions' Pass, the craters and Mitzpe Ramon.

A two-day trip, which costs NIS 75 all-inclusive, has proved popular; but visitors can content themselves with a short ride, ten, coffee and pitta for NIS 5. The tours are usually in small groups of about a dozen; but up to 50 people can be entertained for lunch in the tent. Meals, cooked by Gallit, are strictly kosher, and several Orthodox youth groups have availed themselves of the service.

All visits must be arranged in advance, either through travel agents, or by phoning Tzuri, a beeper service, in the main cities and leaving a message with No. 6420. In Jerusalem the number is 02-224341, in Tel Aviv, 03-754911, in Haifa, 04-380541, in Beersheba 057-79763. The camel farm has no phone, but Ulmann or Stein will get back to you the same day. Eventually, they hope to open an office in Dimona, which should make it easier to contact them.

PESSAH on the kibbutz! The very thought warms the cockles of many an urban Israeli heart. A spring holiday out among the fields and flowers, a beautiful communal Seder, and last but not least – the only rational place in this otherwise theocratic, heaven-rein state where you can still get bread.

Well, the part about the availability of bread was largely true at one time. Today, to coin a phrase, you'd be surprised.

This year, more secular kibbutzim than ever before are likely to be celebrating a communal Seder that looks and sounds remarkably like the traditional observance known throughout the ages in private homes. After wrestling for two generations with the question of how the "new Jew" should celebrate his Feast of Freedom – and after trying out some astonishing variations of the traditional Haggada – Israel's collective farmers are settling into a form of Pessah observance notable not only for its pleasing form, but for its spiritual content as well.

And the bread, if it is to be found at all, will most likely be tucked away in a back cupboard of the communal pantry, available for those few radicals who still demand, on principle, their daily slice of the staff of life.

The inclination towards a more traditional observance of Pessah and other Jewish holidays is part of a greater tendency among certain elements within the kibbutz movement away from the classic adversarial approach to Jewish heritage and culture for which the early kibbutz ideologues were so notorious.

Leading kibbutz figures today – including those who most strongly endorse this rapprochement with religion – are quick to quash any illusions of a mass movement within the collectives towards religious observance. Despite press reports to the contrary, they insist that only a minuscule number of young kibbutzniks have dabbled in *hazara b'ishuva* (return to religion), and they readily admit that most kibbutzim continue to go their merry, secular way.

At the same time, however, some kibbutzniks, mostly young, markedly dynamic and far more influential than their numbers would suggest, are helping to shape new ways of accommodating some of the oldest elements of Jewish heritage. And the kibbutzim, badly shaken by recent ideological and economic events, seem especially receptive these days to the idea of spiritual inquiry.

Much of the intellectual activity in this regard centres on Oranim, the large teachers' seminary and educational research institute at Kiryat Tivon. Funded by the kibbutz movement and by the Education Ministry, Oranim serves some 3,000 full- and part-time students, approximately half from the kibbutzim and half from the cities, development towns and moshavim.

Many of Oranim's students are enrolled in degree programmes run in conjunction with the nearby Haifa University; others are pursuing professional and technical advancement or cultural enrichment in a variety of areas. Involving both is a rapidly growing division that one would not normally expect to find at a kibbutz-based institution: Jewish studies.

ON a pre-Pessah visit to the Oranim campus, we met some of the people who have their fingers on the spiritual pulse of the secular kibbutz. One of the most articulate is Moshe Kerem, 62, a member of Geshet Haziv, professor of education and head of teacher training at Haifa University, and director of the university programme at Oranim.

The affable professor had just re-



TWIXT HEAVEN AND EARTH

This year, more secular kibbutzim than ever are celebrating a communal Seder that verges on the traditional. Lev Bearfield explores the idea of spiritual inquiry at Oranim teachers' seminary. Pictures: Lisa Pleskow.



Studying in the sunshine at Oranim (top & above) – the centre serves some 3,000 full- and part-time students.

turned from a seminar on kibbutz ideology at Harvard University, and he readily spelled out the situation as he saw it.

"It's nothing else," he told us, "the recent economic crisis of the kibbutz has brought about a lot of soul-searching. In addition to heightening tensions and forcing budget cuts, it has encouraged a lot of re-thinking of positions. Kibbutz figures are asking how we ever got involved in the stock exchange. They're asking if we can engage in some zero-based thinking. That means, if we didn't have everything that we have now, how would we rebuild it?"

"Now, that means do we go back to our original goal, which was Zionist socialism? Well, as we know, that ideology is weaker now, and to the extent that it's weaker, the whole system is weaker. Which makes us wonder if we even could revive it."

"We certainly can't do it through a sense of nostalgia, of glorifying the past. Our young people can't grow on that. They have different priorities. They're looking for a more relevant ideology. And that's what we must do – give them a relevant ideology that will provide a *raison d'être* to remain with the kibbutz in pursuit of a meaningful, productive and fulfilling life."

"The kibbutz thought it had the answer," Kerem said frankly, "by creating the rational society with the rational analysis of Jewish history. But we've found that this simply isn't enough, because life isn't just rational. And in the end it seems we need some sort of emotional attachment to Judaism, a sense of holiness or sacredness or even chosenness, some relation with the transcendental or the supernatural. Otherwise it doesn't work."

"So we hear all this noise about kibbutz youth turning to Orthodoxy and entering a yeshiva. Let me tell you, no more than 200 kids have done so. And that doesn't disturb me in the least, when you consider that 10 times as many youngsters have left the kibbutz and left the country. Which means that those kids are turning their backs not only on Israel, but on their Jewish identity as well."

"That's the worrisome group. And inasmuch as the proportion of emigrants from the kibbutz is the same as that of the country as a whole, all of us should be worried."

KEREM KNOWS what he's speaking about: for three years now, he has been leading a seminar at Oranim on "Leaving or Staying at the Kibbutz" – a seminar, he said, that he conducts in order to learn rather than to teach.

"The problem, he said, "is to give these young people a basis to proceed with their vision of what the dream of this country should be. That has to do with how they view themselves, how they view Jews abroad, their view of belief, their view of Jewish history."

What is Oranim doing in this regard?

"First of all," said Moshe Kerem, "it recognizes the problem, and that's an important step. Second, it makes the assumption that kibbutz kids have a lot more to learn than the secular schools give them. In terms of knowing and appreciating Jewish heritage, a whole generation was missed."

"The kibbutz originally assumed we had a new Jew whose tradition could stem from the celebration of Shavuot in the fields of the Jezreel valley as of 50 years ago. But now, we've come to realize that our culture didn't begin there, and that isn't enough to keep us going. We now have to recognize that Shavuot is not just *Hag Habikurim* [the

Post entertainment guide

PULL OUT AND KEEP PULL OUT AND KEEP PULL



THE MENTION of the famous choral group the Swingle Singers conjures up an image of eight unaccompanied vocalists singing their own version of a Bach composition, filling the air with the most pleasant choral music possible. For many years the Swingle Singers have been doing that, and a lot more.

The original Swingle Singers, founded in the 1960's by Ward Swingle, performed a repertoire of classical baroque selections. The group, based in Paris, disbanded after a short period and Ward Swingle moved to London, where he formed a second group.

Over the years, Swingle, with his classical music background, continued to add different styles of music, mostly jazz, to the group's repertoire, creating a sound which was new and exciting to lovers of classical and light music.

Three years after Ward Swingle's retirement, the New Swingle Singers represent the second generation of his work, performing internationally with great success.

And the repertoire has become bigger and better.

VOCAL LOCAL

Focus on rock Gilead Limor

Today you can find the New Swingle Singers performing not only standard classical pieces, but also compositions such as George Gershwin's "Rhapsody in Blue," Tchaikovsky's 1812 Overture, jazz compositions by Cole Porter and Jerome Kern, and even their own versions of pop and rock selections such as "Chariots of Fire" by Vangelis and "I Believe in Father Christmas" by Greg Lake of Emerson, Lake and Palmer. The New Swingle Singers have even had music written for them by the Italian composer Luciano Serio, composer of the opera *La Vera Storia*.

Israel is hosting the New Swingle Singers over the next two weeks, for a series of 10 performances. The first concert will take place at the Acre Vocalisa

festival on Tuesday, April 14, at 20:30, followed by performances at Kibbutz Dorot (Wednesday, April 15, 21:00); The Jaffa Hamam within the framework of the First Vocal Festival (Thursday, April 16, 22:00); Gan Hapisa in Jaffa (Friday, April 17, 11:00); Tel Aviv University, Bar Shira Auditorium (Friday, April 17, 21:30); Kfar Sava Cultural Centre (Saturday, April 18, 21:00); Ramat Eyal Auditorium (Monday, April 20, 21:00) and at Ohel Shem, Tel Aviv, featuring the Shimkin Choir, in a performance that will be recorded by Army Radio (Tuesday, April 12, 20:30). The two final performances on April 22 and 23 will be given to the Air Force.

FACE TO FACE (Phonokol) is the newest album by the British group Barclay James Harvest which last year celebrated its 20th birthday, still with three of the four original members.

Today, as in past years, Barclay James Harvest is still producing the ethereal and melodic songs that

(Continued on page 8)

Rock, etc. (Continued from page A)

have become its trademark over the years. The same elements which produced old hits such as "Child of the Universe," "Mockingbird" and others, combine on *Face to Face* to create songs such as "African," "He Said Love" and the superb "Kiev."

Barelay James Harvest has a reputation of discreet success, with a constant and loyal following – so loyal in fact, that it is quite common to discover the group's fans from the Sixties bringing their children to its concerts today.

QUITE different from anything I have heard before is *The Circle and the Square* (General Music), the debut album by a duo called Red Box.

Here is a collection of songs which merge music from different cultures with electronic sound. The album was produced by the Red Box duo, Simon Toulson Clarke and Julian Close, with the assistance of various musicians.

Clarke and Close have drawn on music from far and wide, beginning with that of American Indian culture in "Saskatchewan" and "For America," African culture in "Bantu," Russian in "Chenka" and various others. While these have been successfully combined with electronic music arrangements into songs penned mostly by Clarke, they only provide a back-up for the all-important folkloric element which remains dominant in each song.

The Circle and the Square also seems to have been a commercial success, with four hit singles over the past two years, and the fifth, "Heart of the Sun" to be released shortly.

Red Box have definitely come up with an all-round winner for their debut album – good music and good sales, which do not always go together.

HOT OFF THE presses is the 11th Alan Parsons Project, *Gaudi* (General Music), dedicated to the 19th-century architect Antonio Gaudi.

Alan Parsons, the almost legendary studio engineer, whose credits include work with The Beatles, Paul McCartney and Wings, Al Stewart, Cockney Rebel, Ambrosia, Pilot and Pink Floyd, has spent the last 11 years putting together concept-oriented studio albums with co-producer-musician-singer, Eric Woolfson. These projects have included *Tales of Mystery and Imagination*, based on the works of Edgar Allan Poe; *I Robot*, on the theme of machines dominating man in the not too distant future, and *Eye*, a tale of the battle of the sexes.

Gaudi is a musical portrait of the Catalan architect who designed the La Sagrada Familia cathedral in Barcelona.

It would be nice to think that Parsons and Woolfson – in their second decade of teamwork – have come up with a new musical outlook and new ideas. However, they seem to take more pride in studio work, the behind-the-scenes creation of the album, of which the listener is usually unaware.

True, the work is as precise as a Swiss timepiece, but the result seems to be a repeat of the material that



(Above) Sigmund and the Gringos – whirrs, beeps and ploops.
(Below) Red Box. (Previous page) New Swingle Singers.



Parsons and Woolfson have been producing since founding the Alan Parsons Project. Parsons is proud of the fact that he used two digital Sony PCM 3324s to record the album, but what are PCM 3324s? More relevant is why does the music on *Gaudi* (1987) sound almost identical to *Tales of Mystery and Imagination*?

Parsons and Woolfson may be brilliant producers, musicians and engineers, but they have become addicted to a formula for success that worked once, twice, maybe three times, but 11 years later, is showing desperate signs of fatigue. For two incredible

minds such as these, the results do them no justice whatsoever.

"SPUTNIK CITY 1969... The rulers of rock 'n' roll devised the ultimate plan, they would re-shape the future by changing the past. The plan required something that felt no pity, no pain, no fear... Something unstoppable; they created Sigmund and the Gringos..."

With an audio array of whirrs, beeps, ploops and other electronic mistakes combined with a visual array of mean Sputnik machines and five menacing humanoids grinning at the camera, armed to the teeth with the latest gadgets in Japanese hi-tech, it seems that we have an invasion from Mars on our hands... or something to that effect.

For those of us who are science fiction buffs and enjoy listening to a cross between Gary Numan and the Sex Pistols, someone has created a debut album for Sigmund and the Gringos (Burn Burn Satellite), effectively titled *Flaunt It* (CBS).

Indeed, the group has much in common with the Sex Pistols. They're a very unmusical bunch. It looks like another rock 'n' roll swindle in which the image sells the album.

Whether hi-tech punk or hi-tech junk, the innocent human race is being lured into purchasing a rather questionable product which is dangerous to our health – "Do not play if accompanied by an adult," the cover warns.

FROM THE city of Los Angeles comes *Shelter* (General Music), the second album by Lone Justice. A blend between country and contemporary rock 'n' roll, the unique Lone Justice sound has been one of the major factors in this young band's success.

Led by Maria McKee, the group's front woman, composer and lyricist, *Shelter* is more than just a follow-up to the group's first album, and is loaded with innovative and expressive material.

For many of us here, *Shelter* will be an introduction to Lone Justice, as the local market has been deprived of their debut album. And as an introduction to this group, what more could we ask for?

McKee sings with strength throughout the album, and especially well on the up-tempo "I Found Love" and "Shelter." When given a touching and expressive song such as "Wheels" to sing, the finest qualities of McKee's voice come to light.

The music is provided by four highly experienced musicians who have worked with such performers as Bob Dylan, Ian Hunter, John Cale and Patti Smith. The tightness of the music throughout the album emphasizes the professionalism of guitarist Shane Fontayne, bassist Gregg Sutton, keyboardist Bruce Brudy and drummer Rudy Richmond.

Together these five create music which takes the best of rock 'n' roll and country, adapted to today's sound, and presents it in a package that should sell millions and put the unique sound of Lone Justice on the map.

Jazz, etc.



Miles Davis – last-minute, but welcome, addition to the Israel Festival.

HERE TO PLAY

ALL GOOD things come in their own good time. Two of the best are the last-minute addition to the Israel Festival of legendary American jazz trumpeter Miles Davis, and shortly thereafter, Britain's splendid husband-and-wife team of saxophonist Johnny Dankworth and singer Cleo Laine.

The long-remembered negotiations for Davis were completed only recently. Performances are slated for May 31 at the Caesarea amphitheatre and June 1 at the Sultan's Pool in Jerusalem. The festival management has announced that persons who have already purchased discount package-deals of festival tickets may add the Davis concerts and get the same reductions.

The programmes are to include material from the classic Davis repertoire as well as compositions from the star's latest album, *Tutu*. That recording, released and reviewed here a few weeks ago, disappointed us. Davis's sidemen for the concerts, however, include only one person who performed on the album – percussionist and synthesizer-keyboardist Adam Holzman, who in fact turned in a fine solo on the track called "Splat."

The rest of Davis's team for his Israeli gigs consists of Darryl Jones on bass, Bob Berg on saxophones, Bobby Irving and Mino Silano on percussion, Bobby Bruce on guitar, Vincent Wellborn Jr. on drums and a technical crew to oversee the usual three tons of equipment. DAVIS, who will be arriving here the week of his 61st birthday, hails from East St. Louis. Although he was the son of a prosperous dentist, Miles was earning his own keep with his trumpet at age 13, and a year later was a full-fledged member of the musicians' union. By age 16, he had heard the golden horns of Charlie Parker and Dizzy Gillespie, and the most profoundly innovative period of American jazz was soon under way.

In 1944, Davis was rooming with Parker in New York, attending Juilliard by day and setting the clubs along 52nd Street ablaze by night. Within 10 years, Miles was bowling over the Newport Jazz Festival and topping the *Down Beat* critics' poll with his astonishing quintet that introduced saxophonist John Coltrane to the world at large.

Madeline L. Kind

The years that followed included work with Cannonball Adderley, Bill Evans, Tony Williams, Ron Carter, Wayne Shorter, Chick Corea, John McLaughlin, Jack DeJohnette, Keith Jarrett and others. The constant shift in supporting personnel – always to younger and younger men – reflected Davis's restless nature. His guiding principle of never standing still has often dismayed his fans, but whether it was pop, modal, Afro or electronic, no one could deny the distinctive intelligence and emotion in his playing.

Periodically wracked by ill health and drug addiction, Davis laid off for five years in the late 1970s, then began punching his way to a comeback. Observed drummer Max Roach: "I always knew Miles would come back. I never even thought about it, because he's the best that ever did it so he's got to come back." Come back he has, apparently because he couldn't resist that old challenge of new forms. In a much-quoted statement last year, Davis put it this way:

"The past is dead. Jazz is dead. The whole context has changed... Music shouldn't be this stuff you play to kid your audience into thinking that's the way it was. Don't no one start telling me that's the way it was. Hell, I was there! They weren't!" And now Miles Davis is going to be here.

CLEO LAINE, Johnny Dankworth and their trio are slated for three concerts – June 20 and 21 at the Caesarea amphitheatre and on June 22 at Jerusalem's Binyanei Ha'uma hall.

No newcomer to world acclaim, Laine comes to Israel in the midst of a mighty hot roll. Previously nominated five times for Grammy awards, the lady who so elegantly ranges over all those octaves finally took the prize last year as Best Female Jazz Vocalist for her recording, *Cleo at Carnegie*. In addition, she copied Broadway's 1986 Tony award as Best Actress for her role in the musical drama, *The Mystery of Edwin Drood*. These honours followed on the CBEs bestowed on her and husband Johnny by the Queen in 1985.

Born in the Midlands, Cleo has been singing since age 3, and since then her career has been divided between music and acting. She first came to prominence on the stage of London's National Theatre in Tony Richardson's production of *Flesh and the Tiger*, and followed this with roles in *A Midsummer Night's Dream* and *Hedda Gabler*.

Among the most notable of Cleo's recordings to be released in Israel are her sessions with classical guitarist John Williams and flutist James Galway.

Dankworth was born in London in 1927, started out as a clarinetist, switched to alto and soprano sax and never looked back. A technical master in both pop and in big band music, he is considered one of the founders of modern British jazz. By age 21, he was named Musician of the Year by *Melody Maker*, went on to score the music for more than 20 films, and was musical arranger for Nat King Cole, Ella Fitzgerald and Oscar Peterson.

Today he is best known for his teamwork with his talented wife, which began when Cleo joined Dankworth's septet in 1951, and if you've never heard Cleo sing a scat duet with Dankworth's sax, you ain't, as they say, never heard nothin'. Their gigs here are part of the couple's latest world tour. 'Bout time.

Cleo Laine comes to Israel in the midst of a mighty hot roll.

FRIDAY, APRIL 10, 1987

THE JERUSALEM POST MAGAZINE

Cinematheque

April 10-17

Fri. 14:00 Jules et Jim, Dir: François Truffaut; 16:00 The Empire Strikes Back, Dir: Irvin Kershner; 19:00 Akira Kurosawa, Dir: Akira Kurosawa; Sat. 10:30 Sigmund, Dir: Luc Besson; 20:30 L'annuaire a mort, Dir: Alain Resnais (small hall); 21:30 Kiss of the Spider Woman, Dir: Hector Galdames; 24:00 Allen, Dir: Ridley Scott; Sun. 16:00 Star Wars, Dir: George Lucas; 19:00 Avant Popolo, Dir: Rafi Bakay; 21:30 Du Rififi Chez Les Hommes, Dir: Jules Dassin (small hall); 21:30 The Mission, Dir: Roland Joffe; 24:00 Allen, Dir: James Cameron; Tue. 19:30 Fritz's Honor, Dir: John Huston; 20:30 Black Dance in America (small hall); 21:45 Sigmund, Dir: Akira Kurosawa; Wed. 16:00 The Empire Strikes Back, Dir: Irvin Kershner; 19:00 Space Camp, Dir: Larry Winer; 21:00 Revenge of a Kabuki Actor, Dir: Ron Ichikawa (small hall); 21:30 You Only Live Once, Dir: Fritz Lang; Thu. 16:00 Return of the Jedi, Dir: Richard Marquand; 19:00 Ragtime, Dir: Milos Forman; 19:00 Porte de Lilies, Dir: Rene Chail; (small hall); 21:30 The 39 Steps, Dir: Alfred Hitchcock (small hall); 21:30 The Messenger, Dir: Michele Langlo; 24:00 La Stanza del Vesuvio, Dir: Dario Risi; Fri. 14:00 Chinatown, Dir: Roman Polanski; 19:00 12-02

Walfon Garden – Derech Hivron, JERUSALEM – Tel. 724131

RAANANA MUSICAL SOCIETY presents

GREASE THE MUSICAL

PRODUCER-DIRECTOR: ARNOLD MATERIN CHOREOGRAPHER: HILDA MATERIN

19:00/20:00 (all shows start at 8:30 p.m.)

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Cinema Dan Fainaru

THE TITLE of the film *40m2 Deutschland* is rather misleading. This isn't really a film about either East or West Germany. If anything, it is a film about Turkey, Turkish mentality and the cultural gap separating it from Western Europe.

It is true that the action takes place in a flat in some unspecified German town, but the camera practically never leaves its confines and there is not a hint of Germany anywhere.

Tevfik Baser, who was born in Turkey 36 years ago and studied first in London and then in Hamburg, has chosen for his first film a theme which, treated as he has done by someone of a different origin, would have been immediately suspected of racism.

He shows his own people in such a bleak, unflattering light that a friend who attended the screening with me wondered whether this would not serve as an instrument for all those Germans who want to throw out the Turkish workers, or at least keep them in closed enclaves, like cattle.

The story is simplicity itself. Dursun, a fortyish *gastarbeiter*, buys himself an 18-year-old bride in the old country and brings her back to Germany. He installs her in his flat, but looks her up every day when he goes to work, for a woman shouldn't go about wandering around the streets unless she's a whore. And anyway, how is this simple country girl supposed to cope with the decadence outside the door?

As far as Dursun is concerned, a woman's role is to clean the home, cook the meals, wash the dishes and be prepared to spread her legs any time her husband feels the urge. For that, he will feed and clothe her, demanding that in due course she supply him with a male heir.

THE ENTIRE action takes place inside the small, drab apartment, the husband and wife are practically the only persons one sees close up, and most of the film consists of the woman waiting and watching in her prison as all hope evaporates.

What we have here is a primitive mentality put to a strenuous test in trying to maintain its character in a completely alien environment. Possibly, among other women treated in the same manner, back home, the young wife, Torna, would have felt less lonely. Had anybody else in this huge, dark building spoken her language, there might have been a chance. But as it is, Sartre's *No Exit* was a vast open space compared to Torna's world.

She tries to escape into memories of her village and of an innocent love there. She believes for a while that Dursun will take her to the fair. But he comes and goes, and thinks everything is normal.

Baser manages the difficult trick of not making Dursun a monster. He only acts the way he has been taught to believe is right, and cannot understand what makes Torna restless. For him, life has settled into an acceptable routine. Every day he goes to work; every weekend he drinks with his pals; every once in a while he copulates with his wife. What more is there to life?

But Dursun is only a secondary character, for the camera stays with Torna, and transmits with admirable economy the mute rebellion building up inside her. The ray of hope, even if not a very clear one, at the end of the film, is the result of an accident rather than her own initiative, and who knows how far it will carry her?

BASER'S FILM draws the portrait of a society so far removed from the accepted standards of the West that



Chevy Chase holds up the villainous Alfonso Arau in *The Three Amigos* - at its best a disaster.

(Orion)

SPACED OUT

it has no foreseeable chance of integration, even if it should seek it. But if his criticism is directed primarily at his own people, the Germans are not very attractive either. The mother who won't let her small daughter fraternize with another helpless prisoner in the building because that other prisoner looks foreign; the hostile looks cast at Torna by the unfriendly natives living around her, all this leaves no doubt that Baser doesn't consider West Germany a bed of roses. But he is much more concerned with his own kind, and has the courage to express this concern in no uncertain terms, displaying remarkable control for a first picture.

Some things must be made absolutely clear to anyone who is thinking of seeing this movie. It is a picture about non-action, about forced immobility, about words that a woman doesn't dare to utter and other words that a man doesn't find it necessary to speak.

It is about bottled-up emotions that never erupt. It is a film for those who are sufficiently interested in their own lineage to pay attention to the details and to perceive the tragedy behind these enforced silences. Unless you are prepared to do that, there is no reason for you to go to see it.

Even if you do, the film is far from perfect. Every time it resorts to a flashback, you feel the inexperience of a director who falls too easily into clichés. The same is true when he attempts to find visual expressions for Torna's almost hysterical condition.

But one can only admire the simple, natural tone adopted by Ozay Fecht (Torna) and Yaman. Okay (Dursun) who do not play the parts but are the parts and the way Baser handles them. Seldom allowing more than the smoke of the emotional volcano to show, the result is a film which looks almost like a documentary. Not an entertaining one, to be sure, but a highly edifying one.

IF IT'S entertainment you're looking for, try *The Tough Guys*. The idea itself might be a bit condescending and a bit ridiculous too, but thanks to a couple of experienced old troupers who have been known to handle enormous quantities of bullshit without batting an eyelid, the whole thing almost comes off.

The idea is to bring back the old notions of a comic actioner, using two of the stars who have done it better than most, Burt Lancaster and Kirk Douglas. Not only have they made several highly effective films together like *The Gunfight at OK Corral* or *Seven Days in May*, but they have always been regarded as friendly, which meant that there was no particular obstacle to be surmounted before they would agree to work together again.

To believe the publicity, they couldn't wait to, but maybe they should have waited just a bit longer until a director of their own calibre came along and helped them turn the trick even better.

Jeff Kanew, one of the new set of youth-oriented directors (remember *Revenge of the Nerds*), is pretty alert



Jane Fonda and Jeff Bridges in *The Morning After* - misadventures against impossible odds.

(Lodiner)

but certainly not smart or inventive enough to use the potential of these two superstars. For let's admit it, they are still superstars, capable of igniting an audience's imagination with a flick of the hand.

As two released convicts, the last train robbers in the history of American crime, still in top condition after 30 years behind bars, they exchange bantering dialogue and make fun of themselves and their past.

They intend to become honest citizens, or so they say. But there is a short-sighted gunman who wants to blow them up before they get to the bus station. There's a starry-eyed young social worker who sends one of them to an old people's home and the other to sell ice-cream to young morons. There are punks on the street who think they can tell them what to do.

Neither the script nor Kanew does justice to Lancaster and Douglas. The rhythm is uneven, some of the inventions are heavy-handed and obvious, but if you are not too demanding and you still have a soft spot for two of the most energetic and devilish stars of Hollywood, you may enjoy it. And don't forget, they could both be terrific actors as well, but nobody required that of them here.

As a matter of fact, the best support that they get is from people of their own generation. Alexis Smith, a big star in the '40s, looks terrific as an old acquaintance Lancaster picks up in the old people's home; Eli Wallach is amusing as the determined killer who always loses his spectacles in a crunch; and so is Charles Durning, as an old cop who arrested the pair once and wants to do it again. But the best moments are still those when Lancaster and Douglas are playing straight man to one another and doing it with an ease you won't find in the younger set.

JOHN LANDISS' *The Three Amigos* was supposed to be something similar, but at its best it is a disaster. Steve Martin, Chevy Chase, and

Martin Short are three silent-movie stars who think they have to pretend to put on a show in a Mexican village and discover too late that they are expected to deliver the inhabitants from the villainous Alfonso Arau.

It might be acceptable as a half-hour comedy show on early afternoon TV, but that's all. The humour is so terribly contrived and the performances so blatant, even *Love Boat* is highly sophisticated next to this.

It is almost inconceivable that Landis was the young master of pure anarchy on the American screen (*Kentucky Fried Movie* or *National Lampoon Animal House*), or that Chase and Martin were once considered brilliant interpreters of satire on *Saturday Night Live*. Something must have happened to them all. Could it be Hollywood success? If so, maybe this flop will wake them up.

FOR MISOGYNISTS, there is a new thriller entitled *The Morning After* in which they can enjoy seeing Jane Fonda in her worst performance to date. She plays a professional lush, an aging actress with a bit of a past and absolutely no future, who wakes up one morning in a loft next to a corpse, and can't remember whether she killed the victim or is herself a victim, framed while in an alcoholic stupor.

Boozily trying to escape from the scene of the crime, she manages to do all the wrong things and further implicates herself. But at least she meets a former cop who takes a fancy to her, and is willing to help.

The script tries very hard to emulate the classical *film noir* tradition of stories about losers, but very little makes sense or shows any originality.

What's worse, director Sidney Lumet, who has been known to be heavy-handed before (remember *Oz?*) outdoes himself here, falling on the one level on which he was supposed to be a specialist, directing actors. One scene, in which Fonda has to convince an airline hostess she must go to San Francisco to be with her ailing child, is so terribly clumsy, one feels embarrassed for Fonda and the director, both of them sufficiently experienced to know better. And that's just one of many examples spread throughout the film.

Fonda herself seems to have a hard time deciding whether she wants to play the character straight or vamp it up in Hollywood-style. The close-ups of the late Forties wrinkles on her face show she has the courage to face the unpleasant part of the role, but her physical fitness is far too perfect to allow her a truly credible performance. No drunk would have such a body at the age she is supposed to be.

This may also explain the mental block she has handling the part. In the past, she has shown great sensitivity and talent. Here she fumbles around like an amateur. Jeff Bridges, as the retired cop, is once again plagued with impossible odds. He looks too young and too trim for the part, and Raul Julia, as a fashionable hairdresser, isn't allowed to develop anything more than mannerisms. The only contribution worth mentioning is cameraman Andrzej Bartkowiak, a real virtuoso, who majestically shoots Los Angeles in a palette of colours rarely encountered, although this doesn't have too much to do with the picture itself.

When you think of it, it is rather difficult to believe that here are the director of *Prince of the City* and the star of *Kluge* working together.

Theatre Naomi Doudai

PRINCESS IDA by Gilbert and Sullivan, Logon (The Light Opera Group of the Negev), Beit Hahayal, Tel Aviv.

YERMA by Federico Garcia Lorca, Theatre Department, Tel Aviv University.

THERE IS AN UNWRITTEN rule that keeps critics away from amateur and student productions. But when it happens that, in one week, two of these "untouchables" cause you excitement, enthusiasm, and elation, what's to stop you sharing your delight with your sorely-tried readers? The chance to rave so seldom comes, so when it does, why not let it rip? Critics aren't supposed to have such sentiments, but the truth is that *Princess Ida* and *Yerma*, both classics in their different ways, sent me out into the spring rain with my heart singing. Shining drops of dew in a droughty theatre season? Maybe that too, but there was more to it than that.

Princess Ida, a sly satire on the bluestockings and female intelligentsia of its time, resounds with feminist overtones in ours. A king with a daughter who is wed to learning, immures herself in a seraglio of female scholars who forewear marriage along with men. Their stronghold is breached by a coy and earnest princely suitor (Arnold Gross) and his sporting peers who after many mishaps and multiple intrigues, woo the ladies and win the day.

Gilbert and Sullivan, although enormously popular, were often



Amiel Schotz (right) freaks up his role as the King to farcical heights in 'Princess Ida.'

(Nadine Spitz)

IDA SEEN IT AGAIN

looked upon askance by the serious musical public of the day who tended to regard anything less grand than Grand Italian Opera as a low form of art. I dare say that I too, disdained the Savoy operas at one time, but now, after nearly 40 years of storm and strife in my chosen land, I've completely changed my sights. Two successive seasons of Logon have opened my eyes at last to the subtle quality of English irony, to the rollicking ridicule, the zany zest, the lightness and laughter so tightly tied here to the music and the plot. With

hardly an Englishman in sight. Logon succeeds in giving the Savoy operas a distinctly authentic English flair and flavour.

Kibbutz-born Tamara Vardin-Mutal, using Shulamit Oren's striking set, directs with consummate staging skills, bringing out the buoyancy, vitality, the irresistible mirth that is the treasure of any G & S show. Musically sound too - as far as chorus and at least some of the soloists are concerned, it was as much the acting as the singing that

carried the audience away. Amiel Schotz, backed by his Three Sons (Ted Robbins, Pinhas Ziv, Archie Bloch, a belly-aching trio of straight-faced comedians,) freaked up the King to farcical heights. Schotz is known for his comic portrayals but this time he showed himself a *farceur* of some genius.

Logon has once again concocted a spring tonic, a potent substitute for an entire alphabet of vitamins - or even Grannie's springtime pick-me-up, sulphur and treacle.

AS TO *Yerma*, although this is a student production and by no means ripe or ready for critical appraisal, it deserves recording as a highlight in the annals of Tel Aviv University shows. Despite severe shortcomings, we are still left with enough to make a Lorca celebration.

The sexual enslavement of the Spanish woman to her man, her conformity to her environs, Spain's spiritual malaise, symbolized in the barrenness of the childless wife, are themes that are never fully worked out or realized in this production. The direction does not explore these themes, nor does it build up to the final strangulation scene, the ultimate scream, "la oscura raíz del grito," (the root of the scream) which drama critic Eric Bentley called the root of tragedy. If it's any consolation, the great Nuria Espert, playing *Yerma* at last year's Jerusalem Festival, failed to do any better.

As against that, director Jack Messenger, though unable to project a means at his disposal to project a *Yerma* in all its deeper dimensions, succeeded in evoking a vision of Spanish peasant spirituality at its most agonized, sombre and savage, as well as erotic and demonic.

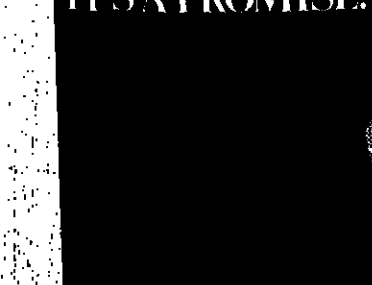
The ambience Messenger achieved emanated from his painstaking devotion to the musical, plastic, rhythmic, danced and gestured aspects of the play.

Granted more rehearsal time, and more mature actors in the lead, this is a production that deserves to delight the public at large, in any of our bigger theatres.



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FRIDAY, APRIL 10, 1987

THE JERUSALEM POST MAGAZINE

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Musical notes Eli Karev

THE ISRAEL Festival, Jerusalem 1987, is drawing closer and a big part of it will be dedicated to classical music. No less than 26 different programmes grace the four-week - May 19 to June 14 - schedule. Included in the festival will be two operas, four cellists, two piano duos, three chamber orchestras, two guest choirs, two contemporary-music ensembles and so on. The perennial question of how the festival differs from the overlapping regular musical season is particularly perplexing this year, for what is left that this rich season has not covered? Well, as the festival organizers show, a few things still remain.

British director and producer Peter Brook is bringing - lock, stock and barrel - the highly original production of Bizet's *Carmen*, created at his Center International des Créations Théâtrales in Paris. Shown for the first time in Israel, Brook's work reflects the dominant, controversial trend in today's opera of granting the director unlimited freedom regarding both the staging and the libretto. Brook's title, *La Tragedie de Carmen*, illustrates this trend. The production is scheduled to run at the Sherover Theatre from June 6 to 14.

Another first will be the appearance of the Philip Glass Ensemble, the "in" musical group in the U.S. these days. Having left the mainstream of Western classical music - not unlike Steve Reich, who appeared here last October - Glass incorporates, some sophisticated rock idioms, among other elements, in his works. The ensemble - seven performers on conventional and

electronic instruments, among the best in their fields in America - will present excerpts from the opera *Einstein on the Beach*, which Glass created with Robert Wilson, *Civil Wars*, *The Photographer* and others. The Glass ensemble is to perform at the Mount Scopus Amphitheatre on June 11 and 13.

Those looking for a special flavour may also delight in the first of the three programmes at Ein Kerem's Targ Music Centre on June 3. Four leading Israeli musicians - alto Mira Zakai, pianist Jonathan Zak, flautist Avner Biron, and cellist Michael Haran - offer *Chansons Medecasses* by Ravel, the Cello Sonata by Faure and Trio for Flute, Cello and Piano by George Crumb, among other compositions.

Last heard during the past festival, the Tel Aviv-based Musica Nuova, directed by Lior Shambadal, remains, happily, alive - even if not well financially - to present a challenging new programme of works by Sergiu Natre and Mark Kopytman, written especially for the occasion, as well as a premiere of "Song of Songs" by Margaret Wolf, a young German Jewish composer. The vocal soloist is Yaron Windmueller. (Rebecca Crown, June 9).

LOVERS of choral music will be treated to two German choirs - the Palestrina Choir of Nuremberg, which comes with the city's Baroque orchestra, and the Kölner Kantorei with the accompanying chamber choir and orchestra of the University of Saarland. The Palestrina group,



Benjamin Zandar conducts the Philharmonic Youth Orchestra at Ein Gev.

GAMBLES & SURE THINGS

consisting of 90 singers and instrumentalists, led by Rolf Groeschel, juxtaposes in its first programme (May 19, 23, 24 and 26) the Requiem by Salieri and Mozart and performs J.S. Bach's works, including the Magnificat, in the second (May 20, 21, 25 and 27). The guests from Cologne, who appeared here two years ago, present Bruckner's Mass along with Schuetz's "Psalms for David" in Programme I (June 3, 4 and 8) and Honegger's "Le Roi David" in Programme II (June 10, 11, 13). All the choral concerts take place at the Dormition Abbey.

"Children Sing to Jerusalem" is the title of the event on the festival's opening night at the Henry Crown Auditorium, in which various children choirs sing works about Jerusalem by Josef Tal, Yehozkel Braun,

Mark Kopytman and others. Andre Hajdu's chamber opera, *The Story of Jonah*, will be presented by the Efroni choir, Maya Shavit conducting, on the same occasion.

THERE ARE two performances which are classified as "take-a-chance" selections - with every wish for the gamble to pay off. The first is the performances of Beethoven's string quartets by the Tokyo Quartet. The quartets, of course, comprise music as great as any ever composed for this or any other medium, and the performers are a most successful, young chamber group. Even so, their ability to fill the Henry Crown Auditorium six times - on May 20, 21, 22, 23 and twice on 26 - remains not at all certain. (It will be remembered that last month, the Bartok Quartet of

Hungary did not fill the smaller Tel Aviv Museum auditorium for half that number of dates.) Our chamber-music lovers are a highly demanding, not to say spoiled, lot and having listened to the Tokyo Quartet as recently as last summer - albeit playing different works - this listener was not convinced that the foursome possesses the grandeur and depth of personal insight required by their selection.

The other act of courage is the programme of music by the composers of the Second Vienna School, including Webern's Quartet for violin, clarinet, tenor saxophone and piano, and Schoenberg's Chamber Symphony in Webern's arrangement (The Jerusalem Khan, May 30). One hopes our performers - Yigal Tunch, Duron Toyster, Michael Melzer, Eli Heifetz, Morton Kam and Menachem Wiesenberg - are aware of the demands made by these works, not the least of which is the need to penetrate their inimitable, expressive world.

The Fernc Liszt Chamber Orchestra from Budapest, in this country for the first time, offers two fairly standard programmes at the Henry Crown Auditorium on May 27 and 28. Conducted by Janos Rolla, the Hungarian group will present its only little-known composition, Leo Weiner's "Divertimento," on the second night. Our own Kibbutz Chamber Orchestra, under Lior Shambadal's baton and with Christoph Homberger as tenor soloist, presents a mid-day concert of serenades by Mozart, Elgar and Britten (June 5 at 2 p.m.). Regrettably, the

venue is the Dormition Abbey, a singularly uninviting acoustical environment as far as the orchestral sound is concerned.

THE SINFONIETTA of Beersheba will be heard in a Beethoven marathon at the Henry Crown Auditorium on June 14. The programme includes both chamber music and orchestral works, the latter conducted by Mendi Rodan. Concert arias will be sung by Austrian soprano Edda Moser, the violin soloist will be Uri Planka, the pianist, Jerome Lowenthal of the U.S. and the cellist, David Geringas, the Lithuanian Jewish artist now living in West Germany.

Three more cellists are due to appear. Yo Yo Ma will play - with amplification, no doubt - the Dvorak Concerto and Bloch's *Schelomo* on May 30 at the Sultan's Pool. For the first time in Israel, Heinrich Schiff of Germany, a big name in Europe, will give a recital at the Rebecca Crown Auditorium (June

11). His programme features a Bach suite and sonatas by Brahms (No. 1) and Shostakovich; as well as Martinu's *Rossini Variations*. The pianist will be Acj Bertoneelj of Yugoslavia. Desmond Hoebig of Canada and his pianist, Andrew Tunis, offer the same Brahms as well as Beethoven's First and Debussy's cello sonatas (Ein Kerem, June 4).

Both this country's piano duos will be heard. On June 8 at the Rebecca Crown Auditorium, Bracha Eden and Alexander Tamir play works they have often performed - by Bartok, Stravinsky, Ravel and Schumann. The occasion, however, is a special one: the duo celebrates its 30th anniversary. In Ein Kerem, the Beersheba duo of Sara Fuxon and Bart Berman play works by Iranyi, Williams, Barr, Medek and Ravel (*Mother Goose*) on June 6.

Finally, the opera again - the New Israeli Opera's *La Traviata* will be shown within the festival framework four times at the Sherover Theatre, May 19, 21 and 23; in Caesarea on May 28). The orchestra this time is

the Jerusalem Symphony, conducted by Yoram David of the Aachen Opera House (West Germany). Steven Pinot of Britain is the director (he is to stage *Les Misérables* later at the Cameri theatre), while the main parts are assigned to the Malia-born soprano Miriam Ganci (Violetta), who is based in Italy, American tenor John Fowler (Alfredo), Romanian-born Edvard Tumagian (Germont) as well as Israelis Ilana Lisanskaya, Asya Davidov and Gabi Sadeh. The opera is given in Italian, with Hebrew subtitles, shown on a screen during the performance.

THE MUSICAL experience need not end with the applause after the concert or the lifting of the gramophone needle. It should be a complex, lasting and profound process, believe the editors of the new Hebrew-language monthly, *Musica*, currently making its debut.

To that end, the attractive 57-page magazine covers a lot of ground. Carmi Guy investigates the two projects for a new opera building - in Tel Aviv and Ramat Hasharon; Oded Assaf interviews the composer Noam Sheriff; six music teachers discuss the early stages of music study, and there is a profile of four kibbutzniks who make up the Gilboa String Quartet. As behoves such a periodical, there is even a scoop - our national anthem was not orchestrated by Bernardino Molinari, contrary to existing opinion. *Musica* costs NIS 7.50.

Not that the poor souls who stay in the country for the holidays have much to complain about in terms of music. During the three-day extravaganza in Acre (April 14-16), "Vocalisa 87," no fewer than 42, presentations chase one another in a whirlwind kaleidoscopic sequence. Ten new Israeli compositions, written especially for this year's Vocalisa, will be given world premiere performances.

Jaffa, another old sea fortress, hosts the Tel Aviv Festival for Vocal Music on April 14-18. Here, the 22 events take place in the evenings

in various picturesque locales. (The Acre and Jaffa festivals were covered earlier in *Between Acts*.)

This year's Ein Gev Festival, on the shores of the Kinneret, commemorates the 50th anniversary of Kibbutz Ein Gev. The events - from April 14 to 24 - include an appearance by Rudolph Nureyev. L'Ensemble Marocain from Morocco performing for the first time in Israel, the Philharmonic Youth Orchestra of the New England Conservatory, U.S., conducted by Benjamin Zandar and several light-music presentations.

Down south, four musical events, called "Music in the Negev," are to take place at the Kibbutz Dorot Auditorium. On April 10, the Muhlheim Symphony from Germany opens the series, to be followed by the New Swingle Singers who share the evening with the local vocal group Kolot Hamim (April 15), Consort of Music from Britain in a performance of old music (April 22), and the New England Youth Orchestra (April 24). □

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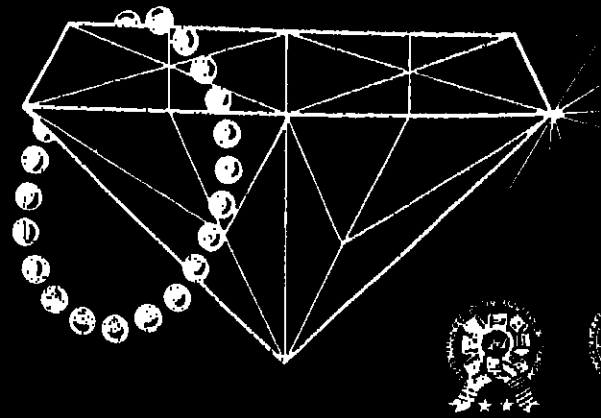
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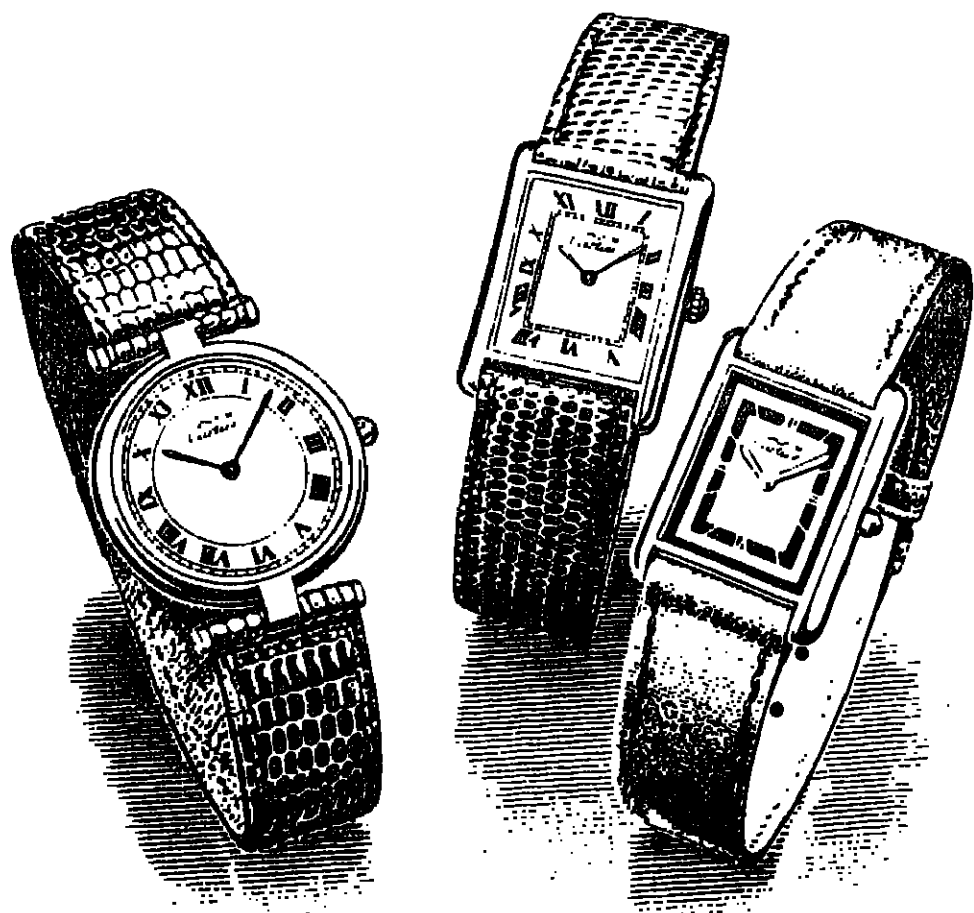
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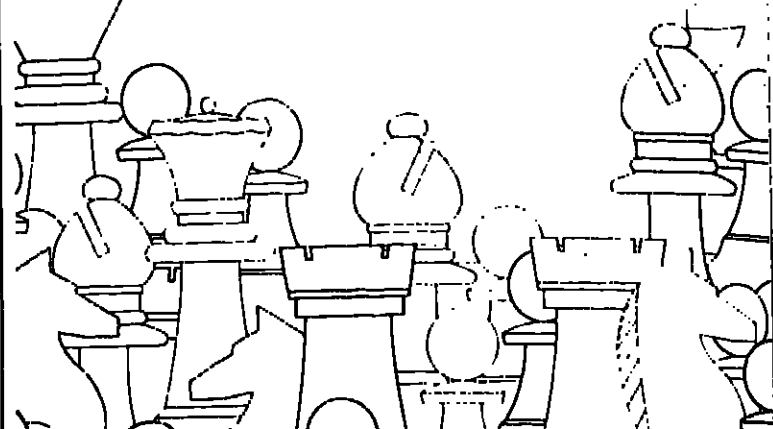
Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

OPEN HOURS FOR PASSOVER:

13.4 & 14.4 (MONDAY AND TUESDAY) - CLOSED.
15.4 & 16.4 (WEDNESDAYS AND THURSDAYS) - 10 am - 7 pm.
17.4 (FRIDAY) - CLOSED.
18.4 & 19.4 (SATURDAY & SUNDAY) - 10 am - 2 pm.
20.4 (MONDAY) - CLOSED.

Chess Yitzhak Liss



TIED HANDS

GRAND MASTER Victor Korchnoi and GM John Speelman (UK) tied for first place in the Beersheba International Chess Tournament with 8.5 points each. The tournament, which closed last Monday, was the most prestigious to take place in Israel to date. Among the players were five grand masters from abroad and seven international masters from Israel and abroad. The prize of \$5,000 was split between the two winners. GM Dmitri Gurevich came in third with 6.5 points.

Speelman led most of the way, with Korchnoi catching up in the last round. The prize-awarding ceremony was delayed until late at night as participants waited for the results of a 10-hour game between Israeli champion Natan Birnboim and Natan Shvidler, which, however, ended in a tie.

ELIAHU SPEISER (MK Labour) is a candidate for chairmanship of the Israel Chess Federation. Following widespread dissatisfaction with the previous chairman, Ya'acov Hadassi, as a result of his handling of Israel's exclusion from the Chess Olympics last year, Hadassi will not carry on as chairman of the Federation.

Also mooted as candidates for the elections, due to take place in two months, are Shlomo Kandelshain, present vice-chairman of the Federation, and Boris Karasani, assistant to Labour Party secretary-general MK Uzi Barim.

ASA TEL AVIV won the right to represent Israel in the European team championships, after beating Beersheba 6.5:5.5.

Israel has not been represented in the European Cup for teams since 1981. After the first round of the two-game series, held in the youth club centre in Tel Aviv, the teams tied 3:3, but in the second game, Tel Aviv took a 3.5:2.5 lead. The scores are as follows, with the Beersheba players appearing first: Birnboim - Greenfeld 1.5:0.5; Kraidman - Shvidler 0:2; Kagan - Rechlis 2:0; Lahav - Lederman 1:1; Carmel - Decker 0.5:1.5. On the sixth board Perneek (Beersheba) tied with Lev in his first game then lost his second game against Kaldor.

BIKUREI ETIM beat Hapoel Hadera in a postponed game played in Tel Aviv. As a result, the Tel Aviv-based team moves into third place where it is tied with Tel Aviv with 21.5 points.

The defeat kept Hadera at the bottom of the table with 12 points, just above Bank Leumi, which has 10.5 points, and Rubinstein Jerusalem with a mere 10 points. The two lowest teams drop to the second league.

LUHA KRISTOL and Shlomit Vardi returned recently from the first regional round of the world chess championship held in Altersdorf, near Nuremberg, West Germany. Eleven women participated in the league-style games. Kristol won 6.5 points, reaching fourth place, and Vardi's 4 points, put her in eighth place - both placements very creditable achievements.

Advancing to the next round were T. Lematchko (Switzerland - ex-Soviet) and B. Trabert (W. Germany), each with 8 points.

Shlomit Vardi returned from the regional tournament in Germany at 2 a.m., just 12 hours before she was due to take her English matriculation exam at school.

It is probably the first time a high school student has represented Israel in the world chess championships for women. Shlomit got her chance in March this year when she won the 1986 national championship for women.

Vardi, today a 12th-grader at Rishon LeZion's Herzliya school, began taking an interest in chess when she was in third grade, she told *The Jerusalem Post*. She joined the chess club at the Harel School and was fortunate enough to have as her teacher Natan Birnboim, today Israel's chess champion.

Vardi plays in mixed tournaments as well as women-only ones and managed the feat of walking away with the Israeli championship for women the first year she participated.

The schoolgirl from Rishon gets plenty of backing from the family: "My mother is very encouraging, letting me play whenever I want. She's happy when I win, and supportive when I don't do so well."

Vardi said that she was satisfied with her score in Germany.

There were women there who dedicate a great deal of time to chess professionally. You can't compare that to the way I play. Most of them were older than I am and more experienced in chess in general, and in European chess in particular. For example, the only girl my age there, B. Trabert, gave up everything and now devotes herself to chess as she would to any profession. It is not surprising that she advanced to the next round.

During the two weeks Vardi spent in Germany, most of her energies were concentrated on the games. "On the days we didn't play, I rested, walked around, went shopping. I made friends, especially with the Austrians."

Up till now, the school has been considerate of Vardi's chess playing and has let her reschedule tests. Now that the matriculation exams are coming up, Vardi will have to put more time into schoolwork - at least, for a while.

Dance Dora Sowden



Marcia Haydee and Richard Cragun of the Stuttgart Ballet star in the late John Cranko's 'The Taming of the Shrew'.

Keeping Cranko alive

THOSE WHO attended the Cranko symposium at the Tel Aviv Museum (March 30) will not easily forget that evening. It was both fascinating and illuminating. Marcia Haydee and Richard Cragun, stars of the Stuttgart Ballet, had come to Israel to open an exhibition of photographs of the late choreographer John Cranko and some of his works for the Stuttgart Ballet, at the Goethe Institute in Tel Aviv.

In actual fact, they gave an enchanting demonstration of Cranko's methods in constructing a ballet - in this case, the *pas-de-deux* from *The Taming of the Shrew*, in which the two dancers will appear with the company during the Israel Festival in June.

On the stage of the Recanati Hall, in relaxed style - Haydee in pink pyjamas, Cragun in dark slacks and windbreaker top - they explained what they had in store for the audience. Cragun said, "We were asked to speak, but we are dancers. So we decided: Let's show it." However, their remarks were almost equally as informative. Said Haydee: "It is easier for a dancer on toes to be dramatic than funny, and as this ballet is very funny, it was very difficult. For John (Cranko), character was the important thing and the way the dancers spoke with their bodies."

The interplay between Katharine and Petruchio - their antagonism and attraction - was based both on dance and non-dance, she explained. The music, added Cragun, was developed, on Cranko's suggestion, from "bits of Scarlatti" by conductor-composer Kurt Heinz Stolze, combined with his own, original additions.

The way Katharine strikes Petruchio (painlessly, despite the loud noise), the way she throws him somersaulting, over her shoulder, as well as some of the breath-taking lifts, seemed to come as easily as winking. "That took two-and-a-half months to do," said Haydee, amid laughter.

Haydee, who is artistic director of the Stuttgart Ballet and prima ballerina, was earlier given the task of opening the exhibition of huge photographs. Pointing to her head

and her heart, she said with touching simplicity, "He will always remain with me here and in my work." In an interview, when I asked how Cranko had found two such dancers when he started to turn the Stuttgart Ballet into a world-class company, she said, "He didn't find us. We found him. We came to him in 1961."

Brazilian-born Haydee and Californian Cragun were with Cranko until his death in 1973 and have carried on. "One cannot live in the past," she said.

The company has maintained its position and Cranko's most successful works are constantly being revived, while other choreographers are also contributing to the repertoire - among them John Neumeier (director of the Hamburg Ballet).

Cranko, said Cragun, had always been "spontaneous," direct in what he said and thought, "not artificial or superficial." As a choreographer he "did his homework" but worked out the steps with the dancers.

The photos on show were taken at various times by Haneskilian at rehearsals, at performances and in the studio. They will remain in Israel through the generosity of Barry Swersky, chairman of the Dance Library of Israel, said that schools would be brought to see the exhibition and that it would tour the country as a permanent collection.

The symposium began with the screening of excerpts from the film of the ballet *Song of My People, Forest, People, Sea* created by Cranko for the Batsheva Dance Company. Dancers Rina Schenfeld and Ron Rahamim, who appeared in the film, came to the platform to speak of their experiences during the making of the ballet. So did Hanna Marron, the Israeli actress, who read the Hebrew poems that feature so memorably as the "sound" in the ballet.

Another distinguished visitor, German dance critic Horst Koegler, spoke of Cranko's inspired and creative leadership, his imagination, craft and versatility, describing him as "the best thing that ever happened to German ballet." Cranko, said Koegler, had assured the Stuttgart Ballet of its place among the

world's most creative and lively companies.

ONE OF the most interesting articles in the *Israel Dance Annual 1986*, just issued, is devoted to Benjamin Zemach, now in his mid-80s, whose life embraces Russia, the U.S. and Israel, and whose experience in theatre and dance encompasses Stanislavsky and Bolshoi ballerina Mosolova, Reinhardt, Charles Weidman and Martha Graham.

The article, by Naima Prevots, is from a book to be published in the United States.

The well-known authority Zvi Friedhaber has two articles in this issue, one on hassidic dance at Meron, the other on bibliographic sources on dance among the Jews - both valuable.

Anne Wilson Vaughn recalls her student days in Fokine's classes in New York when proud mothers took their daughters there - under the amusing title "Fokine's Jewish Ballet Mothers." Judith Brin Ingber explores Jewish mystical writings for comparison with dancers at work in "Dance Images and the Zohar."

There are also articles by Shalom Staub, Sara Yohai and by editor Giora Manor. All appear in both English and Hebrew, except two - by Yaron Margolin and Rahel Bilski-Cohen - that appear only in Hebrew. The 50 pages and more of pictures are well produced, but the proof-reading leaves as much to be desired as ever.

ODED KOTLER, artistic director, and Ishai Amrami, general manager of the Israel Festival, gave a talk last month at the Little Theatre of the Jerusalem Theatre complex. Kotler stressed that the performances offered were not the cheapest but the best. Many events would have been available free, but the festival did not decide on that basis, he said.

The great variety of events in the arts made the festival a kind of Olympiad - without the competitive element. Amrami, however, did draw attention to the number of free performances to take place during the festival - street dance, music and theatre, including a competition for street theatre.

This Week in Israel - The JERUSALEM MUSEUMS

this week at the Israel museum jerusalem

EXHIBITIONS

The Supreme Court Building, Jerusalem - Documentation of the design competition of the Supreme Court Building with slides, models and plans; including the winners (Palevsky Design Pavilion).
Honore Daumier (1808 - 1879) The Armand Hammer Collection - 200 lithographs, drawings and sculptures by the master French satirist (Spartus Gallery).
News in Antiquities '87 - Forgotten discoveries of the past and new findings in Israel last summer are two highlights of this annual exhibition, which covers 50,000 years (Archaeological Galleries).
The Gorovoy Donation - Photographs - Mid-19th Century photographs featuring the human figure as a central theme (Library Entrance Hall).
Unweaving Pissarro - Special exhibit of a half-cleaned painting, to illustrate the Museum's restoration process (Lobby to Rothschild Room).
The Gorovoy Donation - Comprehensive show of oils from the 1940's to the present by the Israeli master Yehozkel Streichman (Aylea Zacks-Abramov Pavilion).
Tamara Rikman; The Bewitched Shore - Series of tempera and lacquer paintings depicting Givat Aliyah-Jaffa (Barbara and Isidore M. Cohen Gallery).
Felix Nussbaume (1804 - 1944) Paintings - Works of a Jewish artist who perished in the Holocaust (The Caroline and Joseph Grus Memorial Room).
New York Now - Six new-generation East Village artists (Goldman Schwartz Hall).
Ancient Glass - Museum's latest acquisitions (Eliyahu Dabbin Pavilion).
PERMANENT EXHIBITIONS OF ARCHAEOLOGY, JUDAICA, ETHNIC ART AND SHRINE OF THE BOOK WITH DEAD SEA SCROLLS.

MUSEUM HOURS (FOR PESACH WEEK)
Sun. Wed. Thurs. 10 am - 5 pm; Mon. Tues. Fri. Sat. 10 am - 2 pm.
Library: Sun. 10 am - 5 pm; Mon. Wed. Thurs. 10 am - 2 pm.
Graphic Study Room: Sun. Mon. Wed. Thurs. Fri. 11 am - 1 pm.

GUIDED TOURS (IN ENGLISH)
Main Museum - Sun. - Fri. 11 am. Judaica-Heritage - Thurs. 3 pm.
Shrine of the Book - Sun. 1:30 pm. Archaeological Galleries - Wed. 1:30 pm.

ALL ACTIVITIES IN HEBREW UNLESS OTHERWISE STATED

EVENTS

Sat. April 11 at 11 am Daumier: Gallery Talk by Marie Shek.
Sat. April 11 at 12 noon: Streichman: Gallery Talk by Marie Shek.

FILMS

Fri. April 10 at 2 pm & Sat. April 11 at 7:30 and 9:15 pm "Lost in America."
Children's Films: "Nils Holgersson and the Wild Geese" Fri. April 10 at 10:30 am and "The Never-ending Story" Sun. April 12 at 10:30 & 3:30; Mon. April 13 and Fri. April 17 at 10:30 am.
Thurs. April 16 at 7:30 & 9:15 pm and Fri. April 17 at 2 pm "After Hours."

YOUTH WING (Hours same as Museum)

Miriam Ben-Tov - 4 Book Illustrations - Display in honor of the Senior Illustrator's work of 36 years in the cutting technique. Opening April 18.
"From Dada to 3D" Meet an Israeli Artist, David Garstein - Colorful and humorous sculptures from 1982 - 1987 (Weinstein Gallery).
Artists Quoting Artists - Five artists quoting famous art works; Youth Wing students' works. David Garstein's cat sculptures, and puppets - (Benington Gallery).
Wed. April 16 & Thurs. April 16 at 11 am Van Gogh's Birthday Party: Elia Regav. Picture and Book Programs with puppets and songs for ages 3 - 6 with Batya Diamant - Every Wednesday at 4 pm in English.
Feinstein Recycling Room: Mon. Wed. 2 - 5 pm. Tues. 4 - 7 pm.
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Library Sun. - Thurs. 10 am - 12:30 pm, 2 pm - 5 pm.

THE ARCHAEOLOGICAL (ROCKEFELLER) MUSEUM

Hours same as Museum; Guided tour in English: Sun. & Fri. 11 am.
Ancient Masks and Rattles - Special Purim exhibit of 20 artifacts of this region.
Animals in Ancient Art: The Lee Minkenberg Collection - spanning 5,000 years.
Islamic Art - Architecture, arabesque, decoration, vessels, and other objects from the Islamic World - Paley Center (Opposite Archaeological Rockefeller Museum).

TICHO HOUSE

7 Harav Kook Street. (Hours same as Museum. Closed Saturdays and Holidays).
Sat. April 11 at 8:30 pm Concert: Haydn Evening with the New Jerusalem Quartet (Motti Shmit, Yehuda Ben-Ary, Rashi Levat, Shmuel Magen) Includes Quartet Op. 71 No. 3, Quartet Op. 33 No. 1, and Quartet Op. 76 No. 4.
The Museum keeps its doors open with the help of its friends:
April 12 - May 2 David Berg

Tickets for Saturday available in advance at the Museum and at the Klia'im ticket agency, Jerusalem and Roco in Tel Aviv.
THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST. TEL. (02) 698211.
ROCKEFELLER MUSEUM (02) 282251 TICHO HOUSE (02) 244186.

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ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ - With well known musicians. (Pargod, today, 1:30 p.m., Wednesday, 9:30 p.m.)

DANCE FREE - Express yourself through dance to all kinds of music. Moderators Dina Gal, Miriam Iron, (ICCY), Enak Retam 12, buses 18, 14, 4, Sunday, 8:30 p.m.)

DON'T HOLD ME TO MY WORD - Hanech Rosenne's new pantomime show. Gerard Behar, tomorrow, 9 p.m.)

HABREIRA HATIVIT - Selection of their new songs. (Tzavta, tonight, 10 p.m.)

MUSICAL MELAVE MALKA - The Diaspora Yeshiva Band. (Mt Zion Centre, tomorrow, 8:30 p.m.)

NIK KERSHAW - The popular singer-instrumentalist, with three top-selling albums to his name, is including Israel in his current world tour. (Sulfan's Pool, Thursday)

NURIT GALRON - Songs from her latest album "Something in Her Heart" plus older ones. (Jerusalem Sherover Theatre, tomorrow, 9 p.m.)

ON A LOW FLAME - Avner Struss presents original guitar pieces, flamenco, jazz songs. (Pargod, tomorrow, 9:30 p.m.)

Tel Aviv area

"BOSSEM" - Israeli top rock band. Hard rock from '60s and '70s. (Rock Café, 92 Herbert Samuel, Sunday, tomorrow, 9 p.m.)

THE CONVOY PASSES - With Ronie Yedidia, singer/songwriter. (Tzavta, tomorrow, 10 p.m.)

DON'T HOLD ME TO MY WORD - See J'em. (Cameri, today, 3 p.m., 10 p.m.)

THEATRE

All productions are in Hebrew unless otherwise stated.

Jerusalem

THE BAT - Confessions of a Jewish convert in a Jesuit order. Based on the story by Aharon Megged. (Jerusalem Theatre, Little Theatre, Wednesday, 9 p.m.)

LITTLE EVOLF - By Henrik Ibsen. Khan Theatre production. A family drama. (Khan, tomorrow, 8:30 p.m.)

A MARRIAGE IN THE SHTETL - Mike Burstin and Lillian Lucas in a hassidic musical (in Yiddish). (Jerusalem Sherover Theatre, Thursday, 9 p.m.)

ON ONE STAGE - A collage of two Irish plays (*Hiders to the Sea*, by J.M. Synge; *At the Hawk's Well*, by W.B. Yeats). A Khan Theatre production. (Khan, Thursday, 9 p.m.)

THE PLAYBOY OF THE WESTERN WORLD - By J.M. Synge. Kibbutz Seimor Drama School production, translated and directed by Assaf Or. (Khan, Wednesday 8:30 p.m.; Thursday, 4 p.m.)

ROOMMATES IN JERUSALEM - An adaptation of the play *Flametes* by Shmuel Avid (in English). Presented by Jerusalem Stage. About Jewish-Arab relations. (Tzavta, Wednesday, 8:30 p.m.)

Tel Aviv Area

ABANDONED PROPERTY - By Shlomo Lapid. Directed by Aharon Almog. (Tzavta, Sunday, Tuesday, 8:30 p.m.)

THE HUNGARIAN CIRCUS - One of Europe's greatest. Animals, acrobatics, clowns, and lots more. (Reading Grounds, today, 11 a.m., 2:30 p.m.; tomorrow and Tuesday, 7:30 p.m.; Sunday, 4 p.m., 7 p.m.; Wednesday, Thursday, 9:30 a.m., noon, 4 p.m., 7 p.m.)

JAZZ - With Albert Piamonta's Jazz Quintet. (Old Jaffa, Hasimtah, tonight at midnight)

JAZZ AT TZAVTA - With guest musicians. (Tzavta, tomorrow, 5 p.m.)

MAMI - Rock fantasy. Produced and directed by Hillel Mittelpunkt. (Tzavta, tonight, 10 p.m.)

THE NEW SWINGLE SINGERS - The world-famous vocalists have returned with a programme of evergreens by Cole Porter and Jerome Kern; Big Band favourites, songs from 16th century to present, plus a selection of 'scat' pieces. (Jaffa, El Hanan, Thursday, 10 p.m.)

NIK KERSHAW - See J'em. (Cinerama, Tuesday)

NURIT GALRON - See J'em. (Kfar Sava, Beit Berl, tonight, 10 p.m.)

ON HIS FACE - By Jonathan Geffen. Songs, monologues, improvisations - about confessions at bars. Plus Alon Okear-chik. (Beit Liessin, tomorrow, 8:30 p.m.)

STAND UP COMEDY - Well-known local humorists improvise. (Beit Liessin, Upper Cellar, Thursday, 10 p.m.)

UPPER JAZZ CELLAR - With Papa Levy and "Big Band." (Beit Liessin, Upper Cellar, Sunday at 9:45 p.m.)

YAFFA YARKONI - Old and new songs, stories, plus guest artists. (Beit Liessin, Upper Cellar, Wednesday, 9 p.m.)

YEHUDA POLIKER - And his band. (Holon, Yad Lebanim, tonight, 10 p.m.)



Shmuel Aizman and his co-star in 'The Contrabass', now at Habimah.

ACTORS - By Hanan Yavin. A presentation of our political dilemmas. (Neve Tzedek, tomorrow, 9 p.m.)

BAVTA - Story of a woman's fight for survival, based on documents found by archaeologists. A Habimah Theatre production. (Habimah, Rovina, Tuesday, 9 p.m.; Wednesday, Thursday, 8:30 p.m.)



Itzhak Klepter confesses in 'The Bat'.

YITZHAK KLEPTER - "Churchill" sings his songs. (Beit Liessin, Upper Cellar, tonight, 11:30)

Haifa

"HAYU LELOT" - Evening of songs by Mordechai Ze'ira, with Bilha Yavne and Izzy Shalev. Moderator: Gabi Yonon. (Rum Talmor, Kiryat Haim, Tzavta, tomorrow, 10 p.m.)

Others

APPLES OF GOLD - Film recounting the history of the Jewish people. (Eilat, Moriah Hotel, Wednesday, 8:30 p.m.)

MATTI CASPI - With the Parvarim Duo in a programme of South American songs. (Carmiel, Heichal Hatarbut, tonight, 10; Hadera, Mofet, tomorrow, 10 p.m.)

THE NEW SWINGLE SINGERS - See T.A. (Acre Vocalists Festival, Tuesday, 8:30 p.m.; Kibbutz Dorot, Wednesday, 8:30 p.m.)

MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

MORNING CONCERT - With the "Tritone" trio, playing on flute, violin and piano. Works by Beethoven, Martinu, Ibert, others. (Tzavta, tomorrow, 11:11 a.m.)

ORGAN RECITAL - With Elisabeth Roloff. Works by Bach, Mozart, Mendelssohn. (Redeemer Church, Old City, tomorrow, 5 p.m.)

CHAMBER MUSIC - Robert Moses, violin; Richard Lesser, clarinet; Israel Kantoriano, piano. Works by Schubert, Brahms, Bartok, others. (Zionist Confederation House, Yemin Moshe, tomorrow)

HAYDN EVENING - The New Jerusalem Quartet. (Israel Museum, tomorrow)

RINAT NATIONAL CHOIR - Hosts the Israel Trio. Conductor Stanley Sperber. A capella works; Beethoven Piano Trio; Scottish, English and Irish songs harmonized by Beethoven. (Jerusalem Theatre, Rebecca Crown, Tuesday)

VOKAL ENSEMBLE VOLKER-MARKT - From Austria. Conductor Christine Winkler. Works by Bach, Mendelssohn, Smetana, others. (Old City, Redeemer Church, Tuesday)

"ETNAHTA" - Piano recital by Zachary Flavin. Works by Bach, Beethoven, Scriabin, others. (YMCA, Thursday, 4 p.m.)

Tel Aviv Area

MORNING CONCERT - The Kibbutz Chamber Orchestra. Conductor Shalom Rumi-Riklis. Soloist Michael Melzer. Flute. Works by Corelli, Mozart, Brahms, Bartok. (Tzavta, tomorrow, 11:11 a.m.)

THE JEWISH SONG - In Folklore and Art. Hadasa Ben Haim, soprano; Hana Livni, violin; Herut Israeli, piano. (Beit Rishonai Paldi Zion, Breuer 14, tomorrow, 7:30 p.m.)

BEING BEAUTEOUS - Young artists' concert with the Gertler Quartet and others. Works by Haydn, Henze, Sater, Enesco, Ravel. (Tel Aviv Museum, tomorrow)

ORGAN RECITAL - By Hubert Best (England). Works by Bach, Mozart, others. (Jaffa, Immanuel Church, 9 Beer Hoffman, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA - Conductor David Shalton. Soloists Henryk Szeryng, Shira Ravin, violins. Works by Vivaldi, Tchaikovsky, Saint-Saens. (Mann, tomorrow)

"TONES AND VOICES" - Conductor Yoav Talmi. Pianists Daniel Gortler and Avram Wiesel. Works by Mozart. (Tel Aviv Museum, Tuesday)

Haifa

RAVEL EVENING - Marking 50 years since the composer's death. Shimon Aikowitz, violin; Elazar Roan, cello; Zahava Simon, piano. (Haifa Museum, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA - See T.A. (Auditorium, Sunday)

Others

THE MULIEHIM ORCHESTRA - Conductor Tibor Attwasee. Guests from Germany. (Kibbutz Dorot, tonight, 9:30 p.m.)

Choice pickings

FRIDAY

22.15 - **Interiors**, ITV feature film written and directed by Woody Allen.

23.05 - **Between Friday and Saturday**, Radio Network Two. Yitzhak Livni's guest is journalist Doron Rosenblum, who attacks the savage style of the New Journalism.

SATURDAY

11.00 - **Oedipus Rex**, Radio Network One, translated by Shlomo Dickman.

14.30 - **Poseidon Files**, METV series of tales of the sea.

18.00 - **Broken Woman**, radio drama, The Voice of Music. Simone de Beauvoir's story of a woman betrayed by the husband for whom she sacrificed her independence. 22.50 - **Mail Order Bride**, ITV Australian feature film.

SUNDAY

10.00 - **Little**, ETV six-part serial about a girl confined to a wheelchair, who sets out with her companions in a children's home to investigate the strange goings-on there. 17.30 - **The Story of the Hag-gada**, ITV animated film. 20.30 - **Small Claims Court**, ITV.

MONDAY

10.50 - **From the West to a Secret Street**, ETV documentary about experiments in settling Jewish refugees from Eastern Europe in the southwest of the U.S.

14.25 - **Poor Little Rich Girl**, ETV feature film starring Shirley Temple.

16.30 - **Around the World in Eighty Days**, ITV feature film.

17.05 - **Once Upon a Time...**, Yael Zaddok revives the ancient art of story-telling. Radio Network Two.

18.06 - **Four Sons**, Radio Network One. Children discuss the characteristics of the four sons in the Haggada. 18.10 - **Matza**, ITV.

20.15 - **Mendelssohn's Oration**, Part one of the ITV-German Television 1983 production integrating performances at the Sultan's Pool, Jerusalem, with relevant biblical scenery. Featuring baritone Bernd Welk, soprano Arleen Auger, alto Mira Zakai and tenor Werner Holweg.

21.15 - **The Seder** conducted by Rabbi Shmuel Avidor Hachohen (repeat of 1986 broadcast), ITV. 22.25 - **Murder with Mirrors**, Agatha Christie mystery, ITV.

TUESDAY

11.05 - **The Voice of Israel's Song Club**, hosted by Arik Lavie and edited by Gil Alde-ma, with the participation of the audience. Radio Network Two. 13.05 - **Between the Lines**, study of Jabotinsky based on his handwriting and historical fact. The programme, moderated by Amikam Rotman, features graphologist Roma Avishai and writer/historian Shmuel Katz. Radio Network Two. 17.02 - **Mr. Horn**, ITV Western about a gunman's pursuit of the great Indian warrior Geronimo. 18.06 - **The Blue Hills**, a Network Two tribute to the memory of Uriel Ofek, writer of children's stories, by Dr. Miri Baruch; the author's widow Bina Ofek, and Prof. Hemi Gutman. Moderator: Dudu Barak. 18.30 - **Pantomime**, ITV documentary on the history of mime featuring Shaika Ophir, Yoram Boker and Hanech Rosenne. 20.00 - **A Look at the Past**, ITV presents the Exodus in the form of a current news story. 20.30 - **Impressions**, ITV programme of songs by Noam Sheriff reflecting the influence of folklore on industry, agriculture and science. 21.35 - **This is Your Life**, ITV tribute to Shaika Dan.

WEDNESDAY

9.35 - Fairy-tale theatre, **The Story of Ivan the Fool**, ETV. 15.05 - **Search for Lost Treasure**, ETV seven-part feature film about an English boy whose Polish-born father, on his death-bed, discloses the existence of a hidden Polish treasure. 16.30 - **From the Renaissance to the Beatles**, An ETV musical kaleidoscope. 18.32 - **Agriculture Today**, Arabic Television. Focus on organically grown plants. 21.00 - **Peter and Paul** - METV two-part mini-series. 22.05 - **Local Hero**, ITV feature film starring Burt Lancaster.

THURSDAY

12.15 - **The Boy with an IQ of 200**, ETV feature film about a 13-year-old genius who finds it difficult to make social contacts with his fellow students and his teachers. 17.30 - **On the Same Topic** - ITV's weekly panel programme highlighting the problems of adolescents. Today's subject is Individual Freedom. 21.35 - **With Perlow** - a day in a personal diary. ITV documentary on the film maker David Perlow. 22.25 - **Dempsey and Makepeace**, The transatlantic detective duo return to ITV in a new 10-part series.

...and next Friday

22.15 - **Saturday Night Fever**, ITV's Friday night feature film starring John Travolta.

TV & RADIO SCHEDULE

FRIDAY APRIL 10 - FRIDAY APRIL 17



(Left to right) Diane Keaton, Kristin Griffith and Marybeth Hurt play three sisters in 'Interiors.'

UNKINDEST CUT

EVEN THE MOST amicable of divorces instil fear and insecurity in the offspring of the couple concerned, and when Eve and Arthur separate, Flynn, Joey and Renata are shattered. The three sisters are still capable of picking up the pieces, but their mother, a successful interior decorator, is not.

Eve's nervous breakdown has been a burden on all their lives. Arthur is hurt by his daughters' inability to understand his side of the story. His need for love and understanding spurs his decision to go ahead and marry Pearl. Eve arrives at the wedding uninvited, and the evening ends in a tragedy. Written and directed by Woody Allen, the film stars Kristin Griffith, Marybeth Hurt, Richard Jordan, Diane Keaton and E.G. Marshall. **Interiors**, tonight, 22.15.

MARRIAGE is also the theme of tomorrow night's feature film, **Mail Order Bride** (ITV, 22.50). But there is no similarity whatsoever between the two plots. Kevin Saunders (Ray Meagher) is a builder living in a small New South Wales town. For the first 40 plus years of his life, Kevin chose to remain single, but as middle age sets in he thinks it is time to take a mate. The woman he chooses is Ampy Cruz (Charito Ortiz), one of his several Filipino pen-friends.

The two meet for the first time at Sydney Airport. She is bewildered, having forsaken her own culture for another which she does not understand. Badgered, the town in which she will live with Kevin, is both racist and sexist. Life becomes a torment for the mail order bride who struggles to find her place both inside her new home and outside of it.

THAT MOST popular of child stars, Shirley Temple, bounces back onto the screen at 14.25

on Monday in **Poor Little Rich Girl**. The moral of the story is that money doesn't buy happiness. The motherless daughter of a wealthy industrialist lives in a large and luxurious home, where she wants for nothing except friends. Her father decides to send her to a school outside of town. The girl goes wandering through the streets, and her many adventures include joining a singing duo and appearing on a popular radio programme which is sponsored by the factory which is her father's toughest competitor.

IN AN AGE of space shuttles, there's nothing miraculous about circling the world in a basket borne by a balloon. However, when Jules Verne wrote his classic novel, **Around the World in Eighty Days**, the balloon form of transport was a very exciting prospect. Indeed, way back in 1872, the year in which the story is set, it was believed to be impossible for a balloon to circle the earth in 80 days.

In 1956, the late Mike Todd adapted the book for a movie. The production, starring David Niven, Robert Newton and Shirley McLaine, plus a host of box-office top liners such as Charles Boyer, Noel Coward, Marlene Dietrich and Frank Sinatra in cameo roles, has not lost any of its sparkle. Directed by Michael Anderson, the film won five Oscars.

It will be shown on ITV in two parts, the first at 16.30 on Monday and the second on Wednesday at 17.30.

HELEN HAYES stars as Agatha Christie's immortal Miss Marple in **Murder With Mirrors**, which will be screened on ITV at 22.25 on Monday. The cast also includes Bette Davis,

(Continued on page N)

FRIDAY



Diane Keaton in the film Interiors, Israel TV, 22.15

EDUCATIONAL TV
9.00 Teletext 9.05 Keep Fit 9.15 Surprise Train 9.35
Thumbnails 9.45 Jack Holborne (part 6) 10.40 Ials (part 6)
11.05 Spirit Bay (part 6) 11.30 Save the Steam Ship
12.15 Everyman's University 13.45 Teletext 13.50 Mrs.
Pepperpot 14.00 The Smuggler (part 3) 14.30
The Peppers (part 13) 15.25 The Portion of the Week
15.45 100 Famous paintings 16.00 A New Evening -
Shabbat magazine

ISRAEL TV
ARABIC-LANGUAGE PROGRAMMES
16.30 News roundup
16.32 Love Boat
17.30 Arabic film
19.20 Programme Trailer
19.30 News

HEBREW PROGRAMMES resume at
20.00 with Shabbat songs
20.05 Shabbat Eve programme presented by Rabbi
Shmuel Avdor HaCohen
20.15 Mabat Newsreel
21.15 Party Time - with Rivka Michaeli
22.15 Interiors. Woody Allen's 1978 film stars Diane
Keaton and Geraldine Page
23.40 News

JORDAN TV (unofficial)
17.00 French Hour 18.30 News in Hebrew 19.00 News
in Arabic 19.30 The Cosby Show 20.10 Falcon Crest
21.10 News in English 21.20 Unnatural Causes

MIDDLE EAST TV
13.00 Woody Woodpecker 13.30 Westbrook Hospital
14.00 700 Club 14.30 Shape-Up 15.00 Afternoon
Movie: Ruby and Oswald 16.30 Muppet Babies 17.00
Super Book 17.30 Muppets 18.00 Webster 18.30 Family
Ties 19.00 News 20.00 Fall Guy 21.00 Arabic Movie
22.30 Good News

VOICE OF MUSIC
6.02 Morning Melodies 7.09 Hebrew: "Invitation to the
Dance"; Loly: Ballet of the Ballata; Debanay: Danes
acred at profane for Harp and Orchestra; Massenet: "Le
Cid", ballet suite; Stravinsky: Tango and Regime; Re-
gnault: Ancient Airs and Dances; Bartok: Dance Suite;
Mozart: Minuet K.408; Falla: 3 Dances from "Three
Corned Hens"; 9.00 Manfred: Concert for 2 Trumpets and
Orchestra; Vivaldi: Concerto for Flute and Strings;
Rodrigue: Concerto de Aranjuez; Elgar: Concerto for Cello
and Orchestra; Shostakovich: Concerto No. 1 for Piano,
Trumpet and Strings; Copland: Concerto for Clarinet and
Strings; Beethoven: "Harold in Italy"; 12.00 Ravel: Sonata
for Violin and Piano; Debussy: Sonata for Cello and Piano;
Ravel: Sonata for Flute, Viola and Harp 13.05 Schubert:
Impromptu Op. 90 and Op. 142 (Schubert); Rachmaninov:
Piano Concerto No. 1 (Aishkanzy, London Symphony
Orchestra); Schumann: Symphony No. 1 (Venezia/Lehti)
15.00 Pachelbel: Canon; Brahms: Concerto for Flute and
Strings; Beethoven: Symphony No. 1 (Royal
Philharmonic/Orlani); 16.00 Bach: Chaconne for Violin
Solo (Manuhlin); Brahms: Concerto No. 2 for Piano and
Orchestra (Glick); Beethoven: "Symphonie Fantastique"
(Boston/Oswald); 18.00 "Golden Generation"; Verdi: "Olio-
li" - act No. 4 (Metropolitan/Panizza); Aria from "Don Carlos"
(Merriman/Toscanini); Aria from "Un Ballo in Maschera"
(Valentini/Toscanini); 19.00 Mozart: Duo No. 2 for Violin
and Viola; Brahms: Piano Quartet Op. 25 (Gardner)
20.05 Israeli Songs 20.30 Monteverdi: Combattimento
di Tancredi e Clorinda (Schmidt, Equiluz, Hollweg,
Concertus Musica/Homonozaki); C.P.E. Bach: Concerto for
Cello and Orchestra No. 3; Beethoven: Septet in E flat
major; Nielsen: "Helios" Overture (National Scottish
Orchestra); 22.00 "Golden Generation"; Verdi: "Olio-
li" - act No. 4 (Metropolitan/Panizza); Aria from "Don Carlos"
(Merriman/Toscanini); Aria from "Un Ballo in Maschera"
(Valentini/Toscanini); 23.00 Renaissance and Baroque Music

RADIO 1st
7.00 Programmes for Olim 7.30 Programme in Easy
Hebrew 8.05 World of Science 9.30 Scientific Letter Box
10.00 Words which Touch the Heart 11.00 Radio Drama
(repeats) 12.00 Documentary 13.00 News in English
13.30 News in French 14.00 Children's programmes
15.05 The Ways of Man 16.05 Ideas 17.10 Radio Story
17.40 Hebrew songs 18.00 Around the World 19.00
Little Anthology of Poetry 19.30 Programmes for Olim
22.00 Words which Touch the Heart 23.00 Songs

RADIO 2nd
7.10 Hebrew songs 8.05 Who's Sleeping? 9.05 A Matter
of Taste - with Haim Kalman 10.05 Weekly News Maga-
zine 11.05 Elud Meron hosta Yardenes Arzi 12.05 Radio
game 13.05 First Person 14.11 Israeli songs 15.30
Songs and Goals 17.30 Hebrew songs 18.05 News
Hebrew Words 18.30 Sports Magazine 19.05 Cinema
Magazine 20.05 Weekly News Magazine (repeats) 21.05
Oriental Song Requests 22.05 Bible Reading and pro-
gramme for the end of Shabbat 23.05 Soundtrack 00.10
Good Night - with Alex Talmer

ARMY
6.10 Morning Sounds 7.05 Hebrew songs 9.05 Happy
Choir - children's programme 10.05 Entertainment and
Hebrew Song Magazine 11.05 True Picture 12.05 Musi-
cals (part 5) 13.05 Personal Questions - Ya'akov Agmon
talks to Shlomo Gazer, director general of the Jewish
Agency 14.05 Itali flows 15.45 941 Travels North 16.05
Cinema Magazine 17.05 Books Gentlemen, Books 18.05
Israeli hit Parade 19.05 Foreign Language Hit Parade
20.05 On Jewish Tradition 21.00 Mabat - TV newsreel
21.30 University on the Air 22.05 Shabbat Cocktail
23.05 The Making of a State 00.05 Night Birds - songs,
chat

RADIO 1st
6.02 Programmes for Olim 7.30 Programme in Easy
Hebrew 8.05 Oriental songs 10.05 Songs and Tunes 11.05 Hebrew
Songs 11.30 Folk songs 12.05 Mid-East Medley 13.00 News
in English 13.30 News in French 14.05 Children's pro-
grammes 15.00 Sabbath Eve programme 16.05 Target
Subject 17.10 Hebrew songs 18.05 Literary Magazine 19.05
Songs for Shabbat 19.30 Programmes for Olim 22.05 It's
Good to Sing 23.05 Hebrew songs

RADIO 2nd
6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light
- drivers' corner 7.00 This Morning - news magazine
8.05 All Shades of the Network - morning magazine 11.30
Safe Journey 12.10 O.K. on Two 13.00 Midday - news
commentary, music 14.05 Culture and Arts Magazine
14.30 Humour 15.05 Magic Moments 16.05 Hebrew
songs 17.05 Economics Magazine 18.05 Spotlight
18.45 Today in Sport 19.05 Today - radio newsreel
19.35 Army and Defence Magazine 20.05 Folklore
Magazine 21.05 Sephardi folk songs 22.05 Treasure
Hunt 00.15 Stage and Screen

ARMY
6.05 University on the Air 6.30 Open Your Eyes - songs,
information 7.07 "707" - with Alex Ansky 8.00 Good
Morning Israel 9.05 in the Morning 10.05 Coffee Break
11.05 Right Now - with Rafi Raichel 12.05 Good Place in
the Centre 13.05 A Taste of the Past 14.05 Four in the
Centre 15.05 The Morning 16.05 Economics Magazine 17.05
Sports Magazine 18.05 The Making of a State (repeats) 21.00
Mabat - TV newsreel 21.30 University on the Air 22.05
Popular songs 23.05 Night Birds - songs, chat

ARMY TWO
19.05 Radio Radio - with Yosef Kutner 20.05 Infor-
mation, regards and radio games for soldiers on duty 22.05
Popular songs 23.05 All That Jazz

EASY HEBREW FOR IMMIGRANTS
Radio 1st weekdays 10.30-11.00 a.m. Saturday 7.30-8.00 a.m.

SATURDAY



Yardenes Arzi sings some of her songs, Radio 2nd, 11.05

ISRAEL TV
ARABIC-LANGUAGE PROGRAMMES
16.00 La Vie comme je veux - film (part 2)
17.25 News roundup
17.30 Documentary: "Bhigeme an Audite" Overture
17.55 Arts Magazine
18.30 Entertainment
19.00 The Big Restaurant
19.30 News

HEBREW PROGRAMMES begin at
20.00 with The Cosby Show - comedy series starring Bill
Cosby and Phylicia Ayers-Allen
20.30 Programme for the end of Shabbat
21.00 Mabat Newsreel
21.15 Damjanuk Trial Magazine
21.60 Sports - Match of the Day
22.50 Mail order Bride. Australian TV movie
00.15 News

JORDAN TV (unofficial)
16.30 Cartoons 17.00 French Hour 18.30 News in
Hebrew 19.00 News in Arabic 19.30 Music Box 20.30
Dad's Army 21.00 News in English 21.20 Feature Film
23.40 News

MIDDLE EAST TV
13.00 Woody Woodpecker 13.30 The Little 14.00 Dennis the
Menace 14.30 Poseidon Files 15.00 English League Soccer
17.00 NBA Basketball 18.00 Italian League Soccer
20.00 Wrestling 21.00 Movie: Counterpoint 23.00 700
Club

VOICE OF MUSIC
7.09 Bach: Concerto for Violin, Oboe and orchestra;
Mozart: Sonata for Violin and Piano K.305; Handel: Con-
certo for Trumpet and Orchestra (Andre, Pallard); Debau-
sy: "La Mer"; Mahler: Piano Quartet (Ensemble 1);
Mendelssohn: "Calm Sea" overture (London Symphony/
Chernel); 9.00 Music quiz 10.00 Jerusalem Symphony
Orchestra - "Bhigeme an Audite" Overture;
Haydn: Symphony No. 85 (Bartok); Beethoven: Minus:
Symphony No. 7 12.00 An Hour with Vladimir Ashke-
nazy, piano 13.05 Handel: Concerto for Flute, Violin,
Cello and Continuo; Schubert: Quartet No. 14, "Death and
the Maiden" (Budapest); Mozart: Piano Concerto No. 23;
Bartok: Divertimento for Strings (St. Martin/Martini);
Ancient Hungarian Dances 15.00 Musical Medley 16.05
Shakespeare and Music, part 1 17.00 Aryeh Verdi, piano
- Beethoven: 6 Early Pieces; Chopin: Sonata No. 3 18.00
Radio Drama 19.00 My Concert

RADIO 1st
7.00 Programmes for Olim 7.30 Programme in Easy
Hebrew 8.05 World of Science 9.30 Scientific Letter Box
10.00 Words which Touch the Heart 11.00 Radio Drama
(repeats) 12.00 Documentary 13.00 News in English
13.30 News in French 14.00 Children's programmes
15.05 The Ways of Man 16.05 Ideas 17.10 Radio Story
17.40 Hebrew songs 18.00 Around the World 19.00
Little Anthology of Poetry 19.30 Programmes for Olim
22.00 Words which Touch the Heart 23.00 Songs

RADIO 2nd
7.10 Hebrew songs 8.05 Who's Sleeping? 9.05 A Matter
of Taste - with Haim Kalman 10.05 Weekly News Maga-
zine 11.05 Elud Meron hosta Yardenes Arzi 12.05 Radio
game 13.05 First Person 14.11 Israeli songs 15.30
Songs and Goals 17.30 Hebrew songs 18.05 News
Hebrew Words 18.30 Sports Magazine 19.05 Cinema
Magazine 20.05 Weekly News Magazine (repeats) 21.05
Oriental Song Requests 22.05 Bible Reading and pro-
gramme for the end of Shabbat 23.05 Soundtrack 00.10
Good Night - with Alex Talmer

ARMY
6.10 Morning Sounds 7.05 Hebrew songs 9.05 Happy
Choir - children's programme 10.05 Entertainment and
Hebrew Song Magazine 11.05 True Picture 12.05 Musi-
cals (part 5) 13.05 Personal Questions - Ya'akov Agmon
talks to Shlomo Gazer, director general of the Jewish
Agency 14.05 Itali flows 15.45 941 Travels North 16.05
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Israeli hit Parade 19.05 Foreign Language Hit Parade
20.05 On Jewish Tradition 21.00 Mabat - TV newsreel
21.30 University on the Air 22.05 Shabbat Cocktail
23.05 The Making of a State 00.05 Night Birds - songs,
chat

RADIO 1st
6.02 Programmes for Olim 7.30 Programme in Easy
Hebrew 8.05 Oriental songs 10.05 Songs and Tunes 11.05 Hebrew
Songs 11.30 Folk songs 12.05 Mid-East Medley 13.00 News
in English 13.30 News in French 14.05 Children's pro-
grammes 15.00 Sabbath Eve programme 16.05 Target
Subject 17.10 Hebrew songs 18.05 Literary Magazine 19.05
Songs for Shabbat 19.30 Programmes for Olim 22.05 It's
Good to Sing 23.05 Hebrew songs

RADIO 2nd
6.12 Gymnastics 6.30 Editorial Review 6.53 Green Light
- drivers' corner 7.00 This Morning - news magazine
8.05 All Shades of the Network - morning magazine 11.30
Safe Journey 12.10 O.K. on Two 13.00 Midday - news
commentary, music 14.05 Culture and Arts Magazine
14.30 Humour 15.05 Magic Moments 16.05 Hebrew
songs 17.05 Economics Magazine 18.05 Spotlight
18.45 Today in Sport 19.05 Today - radio newsreel
19.35 Army and Defence Magazine 20.05 Folklore
Magazine 21.05 Sephardi folk songs 22.05 Treasure
Hunt 00.15 Stage and Screen

ARMY
6.05 University on the Air 6.30 Open Your Eyes - songs,
information 7.07 "707" - with Alex Ansky 8.00 Good
Morning Israel 9.05 in the Morning 10.05 Coffee Break
11.05 Right Now - with Rafi Raichel 12.05 Good Place in
the Centre 13.05 A Taste of the Past 14.05 Four in the
Centre 15.05 The Morning 16.05 Economics Magazine 17.05
Sports Magazine 18.05 The Making of a State (repeats) 21.00
Mabat - TV newsreel 21.30 University on the Air 22.05
Popular songs 23.05 Night Birds - songs, chat

ARMY TWO
19.05 Radio Radio - with Yosef Kutner 20.05 Infor-
mation, regards and radio games for soldiers on duty 22.05
Popular songs 23.05 All That Jazz

EASY HEBREW FOR IMMIGRANTS
Radio 1st weekdays 10.30-11.00 a.m. Saturday 7.30-8.00 a.m.

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City	FM	FM	FM	FM
Tel Aviv	91.3	57.6	95.7	128.7
Jerusalem	91.3	57.6	95.6	98.8
Haifa	91.3	57.6	100.2	102.3
Beer Sheva	91.3	57.6	100.2	102.3
Ashdod	91.3	57.6	100.2	102.3

SUNDAY



Paul Simon in the film Around the World in 80 Days, Israel TV, 18.32

EDUCATIONAL TV
9.00 Teletext 9.05 Keep Fit 9.15 Surprise Train 9.35
Puppy Buttery 10.00 Letty (part 1) 10.25 Ials (part 7)
10.45 Spirit Bay (part 7) 11.10 Get Moving 12.10 Rock in
Brighton 14.00 Teletext 14.05 Keep Fit 14.15 No Secrets
14.45 Hello Israel 15.00 Everyman's University 16.00
Rehov Sumsom 16.30 Stories from Around the
World 17.00 A New Evening - live magazine

ISRAEL TV
CHILDREN'S PROGRAMMES
17.30 The Haggada Story
18.00 Lucky Luke - animated Western
ARABIC-LANGUAGE PROGRAMMES
18.30 News roundup
18.32 The Bohol Ballet
19.30 News

HEBREW PROGRAMMES resume at
20.00 with Mabat Newsreel
20.05 with Mabat Newsreel
20.15 Elijah - oratorio by Mendelssohn (part 1)
20.20 Till Pop - pop and entertainment magazine
21.00 Small Claims - live cases of the small claims court
21.00 Mabat Newsreel
21.30 Programme Trailer
21.60 Dynasty - American series
22.40 Quotation Mark - literature programme hosted by
Yaron London
23.20 The Twilight Zone - series of short films, the
heroes of which are ordinary people with supernatural
powers who didn't know about
23.40 News

JORDAN TV (unofficial)
16.30 Cartoons 17.00 French Hour 18.30 News in
Hebrew 19.00 News in Arabic 19.30 Ever Decade
Circles 20.10 Moonlighting 21.00 News in English 21.20
Out on a Limb

VOICE OF MUSIC
6.02 Morning Melodies 7.09 Handel: Concerto Gross
Op. No. 11 (English Chamber/Lappard); Lebur: Con-
certo No. 1 for Oboe and Orchestra (Holliger); Mozart: Con-
certo Gross Op. 25, March K.280; Brahms: Piano Con-
certo No. 1 (Aishkanzy, Concertgebouw/Hellink); 8.00
Gounod: Petite Symphonie for 9 Wind Instruments;
Mendelssohn: Concerto for Violin, Piano and Strings;
Hovav: Concerto for 2 Pianos (Eden, Tamir); Shostakovich:
Cello Concerto No. 1 (Tartel, Bourmoult/Bergel);
Prokofiev: "Prokofiev Son", ballet music (Moscow Phil-
harmonic/Rachmaninov); 9.00 Rachmaninov:
Piano Concerto No. 3; Ravel: Piano Trio (Beaux Arts);
Mozart: Concerto No. 1 for Flute and Orchestra K.313
(Galway, Luerne Festival/Baumgartner); Loly: "Te
Daum"; Zelenka: Overture 12.00 Neomi Blinksy, piano -
Works by Glinka, Tchaikovsky, Scriabin and Schubert-Liszt
13.00 Words which Touch the Heart 14.00 Radio Drama
(repeats) 15.00 "Golden Generation"; Verdi: "Olio-
li" - act No. 4 (Metropolitan/Panizza); Aria from "Don Carlos"
(Merriman/Toscanini); Aria from "Un Ballo in Maschera"
(Valentini/Toscanini); 19.00 Mozart: Duo No. 2 for Violin
and Viola; Brahms: Piano Quartet Op. 25 (Gardner)
20.05 Israeli Songs 20.30 Monteverdi: Combattimento
di Tancredi e Clorinda (Schmidt, Equiluz, Hollweg,
Concertus Musica/Homonozaki); C.P.E. Bach: Concerto for
Cello and Orchestra No. 3; Beethoven: Septet in E flat
major; Nielsen: "Helios" Overture (National Scottish
Orchestra); 22.00 "Golden Generation"; Verdi: "Olio-
li" - act No. 4 (Metropolitan/Panizza); Aria from "Don Carlos"
(Merriman/Toscanini); Aria from "Un Ballo in Maschera"
(Valentini/Toscanini); 23.00 Renaissance and Baroque Music

RADIO 1st
7.00 Programmes for Olim 7.30 Programme in Easy
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13.30 News in French 14.00 Children's programmes
15.05 The Ways of Man 16.05 Ideas 17.10 Radio Story
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RADIO 2nd
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- drivers' corner 7.00 This Morning - news magazine
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Safe Journey 12.10 O.K. on Two 13.00 Midday - news
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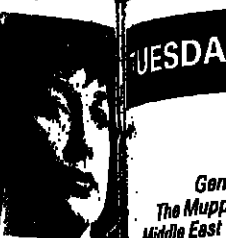
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MONDAY



Shirley MacLaine in the film Around the World in 80 Days, Israel TV, 18.30

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9.00 Teletext 9.05 Keep Fit 9.15 Surprise Train 9.35
Puppy Buttery 10.00 Letty (part 2) 10.25 Ials (part 8)
10.45 Spirit Bay (part 8) 11.10 Get Moving 12.10 Rock in
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Popular songs 23.05 Night Birds - songs, chat

ARMY TWO

(Continued from page K)

John Mills and Leo McKern. As in so many Agatha Christie stories, the most obvious clues to who dunnit are the ones to be ignored. Anyone who has read the novel on which the film is based knows that the butler didn't do it. However, there are plenty of other suspects with both motive and opportunity.

SEVERAL months ago, when the Israel Broadcasting Authority sent out invitations to cover the filming at United Studios, Herzliya, of the **This is Your Life** programme devoted to Shaikha Dan, very few print media journalists accepted. Most news editors were uninterested in the story because the name Shaikha Dan didn't mean a thing to them.

Actually, there aren't all that many people in Israel for whom the name would trigger associations. Most people have never heard of him. Yet 600,000 immigrants who settled in Israel owe their lives here to Dan and his companions. He has remained surprisingly anonymous, despite his work with British Intelligence; his parachute jumps into Europe with the group that included Hannah Senesh and Haviya Reik; and his work in bringing Jews from Iron Curtain countries to Israel.

Although he may be a blur in the crowd to the masses in Israel, Shaikha Dan is well known to the country's leadership. Among those appearing with him in the programme at 21.35 on Tuesday are Foreign Minister Shimon Peres, Education Minister Yitzhak Navon, Abie Nathan, as well as Colonel Tony Simmons, the supervisor of a British Intelligence unit during the days of the Mandate. The programme will be broadcast in two parts. The second part will be screened on Monday, April 20.

THE OVERLAP between Pessah and Easter this year brings to the screen programmes of specific interest to Christians as well as programmes meaningful to Jews. Middle East Television, which today celebrates its fifth anniversary, has included several feature films focusing on Christianity in its schedule for the next fortnight.

The first is a two-part mini-series **Peter and Paul**, which will be shown at 21.00 on Wednesday and Thursday. Based on the lives of the two best-known followers of Christ, the story unfolds at the period when Christianity is just beginning to make its impact on the world, and continues over a period of three decades. The viewer follows the pair on the road to Damascus, to Jerusalem and to Rome. Anthony Hopkins appears as Paul and Robert Foxworth as Peter.

CAUGHT SOMEWHERE between a comedy and a drama, **Local Hero** is the story of an attempt by a Texas oil baron to set up a refinery in a remote Scottish coastal village. A fervent star-gazer, he sends one of his top negotiators to Scotland to finalize the deal. The man is chosen not only for his talents, but because he happens to have acquired a Scottish name.

Despite being cut off from the mainstream of society and living a somewhat primitive life, the Scots are a wily lot. In the end, the oil baron himself has to try to push through the deal. The film, which will be shown on ITV on Wednesday at 22.05, features Peter Reigert, Denis Lawson, Fulton Mackay and Burt Lancaster.

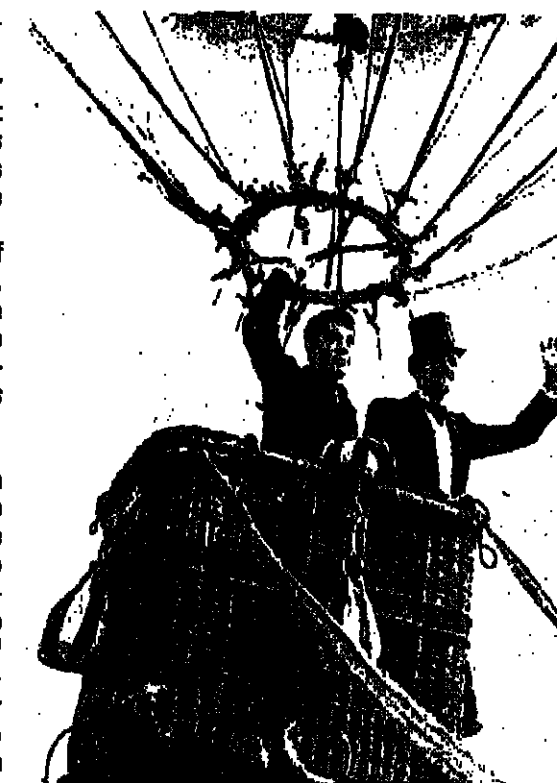
SINCE 1973, David Perlow has been keeping a diary. He's not your usual diarist, putting pen to paper. Instead, he uses a 16mm. camera. One rainy day, film-maker Asher Talim decided to go around with Perlow and watch him choosing and recording events for his diary. The finished product, scripted, directed and edited by Talim, includes conversations between the two, clips from the diary and clips from other films which Perlow has made since he came to Israel from Brazil via Paris in 1958. **With Perlow** will be shown on ITV on Thursday at 21.35.



Hayes, Mills and Davies in 'Murder with Mirrors.'



Shirley Temple bounces back in 'Poor Little Rich Girl.'



'Around the World in Eighty Days'



'The Tale of the Haggada,' an animated version of the Seder.

MATZA DO

ONE OF the major challenges of the electronic media at festival time is to produce programmes which are obviously inspired by the festival, but sufficiently interesting or universal in content to appeal to a secular public.

One such show this year will deal with matza. To most people matza is a thin, square, over-large water biscuit distinguished by perforation marks. That's what most matza produced by automated machinery looks like. The most pious Jews, however, will not eat machine-made matza on Pessah. They eat hand-rolled matza, which is usually thicker, harder to chew and more difficult to digest. It's probably a lot closer in taste to what our forefathers ate during their flight from Egypt than the machine-made versions. In addition, Yemenite Jews did not eat exactly the same kind of matza as did Jews from Central Europe.

Shuli Eshel has scripted and directed a programme for children explaining what matza is, how it was made in the past and how it is made now. She also discusses customs among different Jewish communities in the preparation of the flour and the water, the baking and the eating of matza. If your child is asking questions which you can't answer, turn on your television set to ITV at 18:10 on Monday. To keep the kids out of your hair the day before, while you're doing your final pre-Pessah preparations, turn on your set at 17:30 for the animated production of **The Tale of the Haggada**.

Anyone going through all the formalities of the Seder knows that an extra glass of wine is poured for the prophet Elijah. In some communities, it is customary to go to the door, carrying a lighted candle to welcome Elijah into the house and to light his way. The Elijah connection with Pessah probably accounts for the fact that ITV chose to broadcast Mendelssohn's oratorio on the prophet at 20:15 on Seder night.

For those who do not know how to conduct a proper Seder at home, ITV is at your service, providing that you're willing to dine late. The 80-minute programme, which was first shown last year, covers the full,

traditional Seder ritual. The service is conducted by Rabbi Shmuel Aviad Hachohen. The programme also includes segments from kibbutz Seders, with kibbutz choral groups singing the songs of Pessah and spring.

ON TUESDAY night, ITV will present the story of the Exodus from Egypt in a current news format. There are several reasons for the programme not being scheduled for Seder night or on the last night of Pessah. The first is that the programme was prepared by ITV's Jewish heritage department, headed by Mordechai Primor who is religiously observant. The same goes for the script writer, Israel Radio's Avraham Ben Melech.

Another reason is that while all traditional and Orthodox Jews know how to conduct a Seder, many may never have thought of the story of the Exodus outside its purely biblical context. Thus it was important to show the programme at a time when they could see it.

The **Mabat** news format, which producer Ya'acov Lamdan tried out for the first time last Hanukka, proved so successful that he is using it again. Field reporters will call in their stories from the Pharaoh's palace and from routes along the journey from slavery to freedom. A little spice will be added to the programme with intercuts from Cecil B. DeMille's **The Ten Commandments**.

As in the previous programme, there will be studio commentaries on the political, military and regional effects of such a large movement of population. Hagga Eshed of **Davar** will estimate the political situation. Ya'acov Erez of **Ma'ariv** will discuss what it means in military terms and **The Jerusalem Post's** Yehuda Litani will review the impact of the exercise on the Middle East as a whole.

There will also be a health report to allay fears that the plagues might increase in number and claim more lives. News readers Anat Sharan and Arye Orgad will present the news from the "Near East Station" with the announcement that the Children of Israel are leaving Egypt in their masses.



QUADES FESTIVAL - Spring. During the month of April, the Israel Chamber Orchestra will perform a series of concert of Mozart piano concertos, with the participation of pianists from Israel and abroad. Following are this week's performances:
Concert No.3: Conductor Yoav Talini, pianist Daniel Gortler and Arnan Axel. (Tel Aviv Museum, Series 1, Wednesday; Series 2, Thursday)

COMING EVENTS

NEGEV SPRING EVENTS '87 - MUSIC

April 10-25
Kibbutz Dorot will be the main venue of the Negev festival, organized by Artis Ltd. in cooperation with the Authority of the Development of International Relations in the Negev. Performers include the Mulheim Orchestra (Germany), the New Swingle Singers, the London of Musickie (England) and the St. England Youth Philharmonic Orchestra.

Tickets for the festival are available at the Sha'ar Hanegov local council (051-92419) or the Shderot Matsum (051-92233). See listings for details.

THE MAINTENANCE MAN - See T.A. (Kibbutz Givat Brenner, Thursday, 9 p.m.)

MY HUSBAND SHAKESPEARE - One woman show with Maya Engler. The story of Shakespeare's marriage to Anne Hathaway, told from her point of view with excerpts from his works. (Duvka Theatre, tomorrow, 9 p.m.)

THE MUSICIANS OF AUSCHWITZ - An adaptation of the book by Fania Penion, a member of the infamous concentration camp orchestra. A Beersheba Theatre production, directed by Shmuel Hershon. (Beersheba Theatre, tomorrow, Sunday, Tuesday through Thursday, 8:30 p.m.)

NEVER SHOT AN ELEPHANT - See T.A. (Kibbutz Givat Brenner, Thursday, 9 p.m.)

DANCE

HORA JERUSALEM - Israel folk dancing and singing troupe, with the Hora Erezim youth dance troupe. (Jerusalem Sherover Theatre, Sunday, 9 p.m.)

FOR CHILDREN

JERUSALEM
ALADDIN - Musical for the family with Rivka Michaeli, Arif Lavie, the Benny Nagari Jazz group, others. (Jerusalem Sherover Theatre, Tuesday, 8 p.m., Wednesday, 9:30 a.m., 4:30 p.m.)

THE GANDERING GOSLING - Puppet Theatre about a gosling who is kidnapped by a sly fox. For ages 3 and above. (Train Theatre today, 11 a.m.)

GOLDEN HAIR - By the Train Theatre. Story of a boy who wants to marry the king's daughter. (Train Theatre, tomorrow, 11 a.m. noon; Sunday, 11 a.m., 4 p.m.)

NAHMAN - Musical theatre about Bialik's childhood by the Theatre for Children and Youth. (Jerusalem Sherover Theatre, Thursday, 11 a.m.)

PICTURE BOOKS, PUPPETS AND SONGS - Ages 3-6 (in English). (Israel Museum, Wednesday, 4 p.m.)

RACHEL - Puppet theatre for ages 3 and above. Rachel's magical journey. (Train Theatre, Wednesday 11 a.m., 4 p.m.)

STANELLU'S CIRCUS - Marionette Theatre. Animals, clowns, acrobats and surprises. (Jerusalem Theatre, Rebecca Crown, Thursday, 11 a.m., 4 p.m.)

UNCLE MAX'S JOURNEY - The Last War - Max the clown leaves the circus to see the real world. (Jerusalem Theatre Rebecca Crown, today, 10 a.m.)

WISE MEN OF CHELM - Puppet Theatre about Yudel and Gittel of Chelm. Ages 5 and above. (Train Theatre, Thursday, 11 a.m., 4 p.m.)

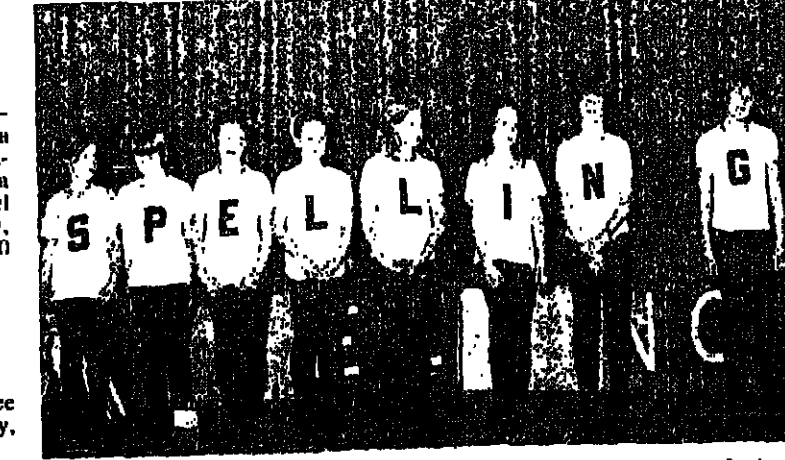
TEL AVIV AREA
ALICE IN WONDERLAND - Musical based on the Lewis Carroll story. (Old Jaffa, Hasimiah, Wednesday, 11 a.m.)

MR. GIDEON SHOSHANI THE TORTOISE - A love story about two tortoises. Ages 4-9. (Beit Yad Lebanim, Wednesday, 4 p.m., 6 p.m.)

MY LITTLE BROTHER AND I - Theatre for ages 5-9. About jealousy. (Beit Liessin, Wednesday, 11:30 a.m.)

THE RACE BETWEEN THE RABBIT AND THE TORTOISE - By Han's Puppet Theatre. (Hayarkon Park, tomorrow, 11 a.m., 12:30 p.m.)

SLEEPING BEAUTY - Puppet Theatre for ages 4 and up. (Hayarkon Park, Thursday, 11:30 a.m.)



The Haifa English Theatre present 'Imujamo' at the children's theatre festival.

HAIFA CHILDREN'S THEATRE FESTIVAL

April 14-18
Israel's first children's theatre festival, to take place during the intermediate days of Pessah in 30 Haifa venues, will be a jam-packed affair, with 400 theatrical events being offered. Due to a shortage of space, only a few of the events have been listed under "For Children."

SNOW WHITE - Puppet theatre. Ages 4 and above. (Hayarkon Park, Tuesday, 11 a.m., 12:30 p.m.)

SPRING WORKSHOP - Flowers, butterflies and strange creatures will come to life in this creative workshop. Ages 4 and above, plus parents. (Hayarkon Park Theatre yard, Wednesday, Thursday, 10 a.m.)

STANELLU'S CIRCUS - See J'lem. (Beit Liessin, tomorrow, 11:30 a.m.)

STORIES - About dwarfs and giants, presented by Moti Barkan. (Beit Liessin, Upper Cellar, tomorrow, 11 a.m.)

THE UGLY DUCKLING AND I - Theatre about an insecure girl. (Old Jaffa, Hasimiah, tomorrow, Thursday, 11 a.m.)

WISE MEN OF CHELM - See J'lem. (Hayarkon Park, Wednesday, 11:30 a.m.)

Haifa

THE EMPEROR'S NEW CLOTHES - Theatre based on the Hans Christian Andersen story presented by Ehud Shafir and Steve Solomon. (Haifa Museum, Wednesday, 4 p.m.)

THE FROG PRINCE - Han Savir's Puppet Theatre. A vivid adaptation with hand and shadow puppets. Ages 6 and above. (Haifa Museum, Thursday, noon)

IMAJAMO - Song-and-fun musical for children aged 7-10. (In English). (Shavit Theatre, Wednesday, 10 a.m., noon)

THE KING SLEPPED OFF TO SLEEP - Musical comedy. (Beit Harof, Wednesday, 11 a.m.)

MATTY AND MILLY - Beersheba Theatre production. Two children from a "good" home befriending a "naughty" boy. (Cinemathèque, Wednesday, 11 a.m., 1 p.m.; Beit Nagler, 11 a.m., 1 p.m.)

TICKLISH TALES - Nonsense versions of fairytales. For children aged 6-8. (Haifa Museum, Wednesday, noon; Dan Panorama Hotel, Wednesday, 4 p.m.)

Others

SOUL'S BIRD - Combination of acting, dancing and drawing, based on the book by Michal Smuti. (Kfar Menachem, Beit Hnanim, Wednesday, 5 p.m.)

ART

JERUSALEM
DAUMIER - over 200 lithographs, drawings and sculptures from the Armand Hammer Collection by the father of modern political and social caricature. (Israel Museum.)

SUPREME COURT BUILDING - The architectural competition documentation. (Palevsky Design Pavilion, Israel Museum.)

VEHEZKEL STREICHMAN - Oils spanning 35 years by a founder and leading light of the New Horizons movement. (Israel Museum.)

SHIRLEY FAKTOR - "Portraits of mercy and malice", outside and outstanding pencil. Till April 17. (Fisher Hall, Mshkenot, Tel. 224321.)

GARY KLEIN - "Smiles of Nature", photographs. Till April 24. (Municipal Gallery, 17 Jaffa, Tel. 226937.)

LEA CHESHIN - "Daftodiks", water colours and prints. Till April 16. (Debel Gallery, Ein Kerem, Tel. 417785.)

MODERN JAPAN - in photos. (ICCY, 12a Emek Refaim.)

MORDECHAI GUMPEL - Mixed media works on paper. From tomorrow till May 3. (Nora Gallery, 9 Ben Maimon, Tel. 63249.)

Yael Braun - Watercolours and collages of Judean hills. From tomorrow evening till April 30. (Rehavia Gallery, 12 Ara, Tel. 635582.)

NIRA SAVIR - Painted wood on Chad Gadya theme: SUSAN DONNER COHEN - paintings by recently deceased artist, and works by BEN ZILBERMAN. From tomorrow till April 28. (J'lem Artists House, Tel. 222636.)

Tel Aviv area

ALEXANDER ARCHIPENKO - Sculptures, drawings and sculpto-paintings by a master of 20th-century art. Till June 13. (Tel Aviv Museum, King Saul Blvd., Tel Aviv, Tel. 257361.)

MUSEUM OF ISRAELI ART, RAMAT GAN - New venue for the showing of Israeli art inaugurates its opening with an exhibit of Shoret Scholarship winners. (Museum of Israeli Art, 114 Abba Hillel Silver, Ramat Gan.)

ANNUAL EXHIBITION - of paintings and sculptures by local amateurs. Opening April 15. (ZOA House, 1 Frisch.)

JUDITH POMERANZ - Recent paintings. Opening April 11. (Bogrushev Gallery, 60 Bogrushev.)

OSNAT RABINOWITZ - Paintings in small scale. Opening April 16. (Sari Levi Gallery, 10 Pinckes.)

GILA HOLT - Biblical themes interpreted in paintings, drawings and watercolours. From April 12. (Shadma Gallery, 60 Ben Yehuda.)

LARRY ABRAMSON - New paintings by Jerusalem artist. Opens April 11. (Artifact Gallery, 43 Nahmani.)

OVADIA AGASSI - paints Judaic subjects in a naive fashion with mystical overtones. Till April 26. (Beit Ariela, Municipal Library, King Saul Blvd.)

AVI EZRA - New works. Till April 16. (Maimad Visual Art Gallery, 27 Pinsker.)

TALIA TOKATLY, DAVID MESHULAM AND AMOS ARICHA - Recent works. From tomorrow eve till May 20. (Herzliya Museum, Tel. 052-551011.)

MINIATURE PAINTINGS - by 13 local artists. (13 1/2 Gallery, 13 Hadoffin, Jaffa, Tel. 839632.)



Daumier: "Superb! It speaks!"

PAULE DEBORDS - shows photographs of Tel Aviv. (Yad Lebanim, 63 Pinkas, Tel. 411707.)

NAOMI SHELO - New works in three dimensions. Till April 23. (Chelouche Gallery, 14 Chelouche, Neveh Tzedek, Tel. 66845.)

GIOVANNI CHECCHI - Paintings by contemporary Italian artist. (Horace Richter Gallery, 24 Simat Mazat Arich, Old Jaffa.)

ESTHER PERETZ-ARAD - Recent collages. (Gordon Gallery, 95 Ben Yehuda, Tel. 244862.)

RINA ROBERTS - Recent sculptures titled "Another Planet." (Antea Gallery, 27 Shenkin, Tel. 281304.)

RONIT AGASSI - Paintings. (Tova Osmann Gallery, 100 Ben Yehuda, Tel. 227687.)

BURY SCHWARTZ - shows recent sculptural constructions that require spectator participation. (Julie M. Gallery, 7 Glikson, Tel. 295473.)

DAN REISINGER - New paintings. (Mahat Gallery, 31 Gordon, Tel. 236666.)

YOAV BAREL - Paintings from the '50s through the '70s until his death in 1977. (Kalishev Five Gallery, 5 Kalisher, Tel Aviv, Tel. 657348.)

GILBERTO ZORIO - Large installations constructed from very basic and very rough-looking materials. (Helena Rubinstein Pavilion, 6 Tarsat, Tel Aviv.)

MEIR PIZCHAZDAH - New works. Till April 17. (Maimad Katan Gallery, Proza Bookshop, Dizengoff Centre, Tel Aviv, Tel. 285592.)

CHANA ZAIDENBERG - Mixed media works. Till April 19. (Artists Pavilion, 9 Alharizi, Tel Aviv.)

ETTI LEV - Lively abstract paintings from '86 and '87. Till April 19. (Artists Pavilion, 9 Alharizi, Tel Aviv.)

Haifa

FACING THE MIRROR - 250 newspaper cartoons and caricatures highlight the special character of Israeli society, its complex politics, problems and peculiarities. Till May 5. (Haifa Museum, Tel. 523255.)

DAVID JACOBS - Paintings from 1950-1987. Till April 29. (Chagall House, Tel. 522355.)

GERSHON KNISPEN - Monumental paintings and some fine pencil drawings inspired by recent journeys on a cargo freighter. Till May 5. (Maritime Museum.)

Beersheba

SIX EIN HOD ARTISTS - show a pot-pourri of their skills: Claire Yaniv (large landscapes in watercolours); Ora Chaitel (graphics on hand-made papers); Ruth Cohen (graphics utilizing Japanese techniques); Dorothy Robbins (bronze "body form" sculptures); Joseph Chaitel (stained glass); Mara Ben Dov (sculptures in leather). Opening April 11. (Visual Arts Centre, Tel. 057-39960.)

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Matters of taste Haim Shapiro



NYET!
Volga, 3 Rehov Yanai, Jerusalem.
Tel. 02-228898. Kosher. Open noon
to midnight. (No credit cards.)

I THINK it was the recent news of a
possible breakthrough in Israel's re-
lations with the Soviet Union, with
the possibility of thousands of Rus-
sian Jews coming on aliya, that sent
me off to the Volga.

At the outset, I should stress that,
although the restaurant is kosher,
the cuisine is that of the classic,
Russian, non-Jewish kitchen. Any-
one expecting gefilte fish, had better
forget it immediately.

The decor could be described as
neo-proletarian, with rather wobbly
tables, utilitarian plastic-covered
chairs, folkloric decorations and
candles stuck into miniature sumo-
vars. A little discomfort does not
usually bother me, but it did bother
me the moment I saw the bill.

The service was friendly, but not
overly helpful. This is the kind of
place where a party of two is forced
to sit at a small table in a draught
because of the restaurant's (vain)
hope that the restaurant will sudden-
ly, and unexpectedly, be inundated
with larger groups. Since the kitchen
was unable to cope with the number
of diners who were there I found this
doubly offensive.

The menu was very promising.
Virtually every Russian dish I had
heard of and some I had not, seemed
to be listed. But the blinis with caviar
seemed a bit steep for my budget, so
we began our meal with a fish platter
for two.

The dish seemed to be a very long
time in coming. When it did arrive,
we found that it consisted of a selec-
tion of smoked fish straight from the
supermarket shelves. True, it was a
generous selection, with smoked sal-
mon, herring, an assortment of other
fish and a pickled mushroom or two.
The waiter, an affable gentleman,
even brought us bread when we
reminded him - black bread, just as
one would expect.

We ordered a bottle of Monfort
Sauvignon blanc which was to play
an important part in our lives since it
was the only item on our table for
over an hour. I am happy to say that
it came up to our expectations.

I was not so happy about the wait,

however. I like to linger over a good
meal, but here the atmosphere was
not exactly elegant and frankly I was
hungry. After 50 minutes or so, the
waiter explained to us and the other
angry patrons that the cook's two
assistants had not turned up that
day.

The explanation sounded so much
like stories that I have heard about
Soviet restaurants that I could not
help but wonder if a long wait is
symptomatic of Soviet culture.

When my main course finally ar-
rived, it was not worth the wait.
True, I had no idea exactly what I
would get when I ordered *pelmeny*
other than according to the menu's
description, a ravioli-like dish. But
since I love practically any sort of
pasta, I had been sure I was in for a
culinary treat.

What I received was a dish with
little round pasta dumplings, rather
soggy in texture, with a not very tasty
meat filling. Sprinkled over this was
raw hot paprika. Frankly, it was
ghastly, but I was so hungry that I
wolfed it down.

My companion did somewhat bet-
ter with her chicken Kiev, a sort of
fried chicken. It did not spurt out
a delicious sauce when she stuck
her fork into it, but it was a pleasant
enough dish and, in contrast to my
bleak plate, it was garnished with
salad and pickled mushrooms.

There were also two side dishes, a
saucer full of cold *kasha* and a dish of
rather tasty rice.

Had I been an ordinary patron, I
would have left at this point, if not
before, but a sense of duty made me
stay and taste the dessert, at least
whatever was ready to serve. Luckily
I found myself with a rather nice
apple and pastry creation, served
hot, with a delicious honey sauce
over it.

My companion tried the *kissel*, a
sort of semi-jelled fruit juice which
she professed to like, even if I
thought it a bit insipid. The coffee
and tea were satisfactory.

The bill for this disaster, pre-
sented without apology, was NIS
127. It bore the message that it did
not include service. Neither did I.
This is one to pass up, *tovarich*.

OPENING SHOTS

IF YOU want to be sure the wine
you order is the wine you are
drinking, it's best to have it
opened at the table, according to
Shimon Weiner director of the
Golan Wineries, producers of
Yarden wines.

Weiner told *The Jerusalem Post*
last week that he has been getting
reports of restaurants that fill
their bottles with other wines,
and sell them at an inflated price.

"They don't even bother to put
in the same kind of wine," he
said. "In a bottle labelled, dry,

they might put in semi-dry or
sweet wine."

To be sure, he suggested, have
the waiter open the bottle at the
table, a practice which is in any
case customary in better res-
taurants. To be doubly sure, he
said, make sure that the seal over
the cork is still intact.

The Golan Wineries are still in
the midst of a civil suit against the
Eliaz Binyamina Ltd. wineries,
in an effort to stop the latter from
using their current "Chateau
Golan" label. H.S.

Bridge Hanan Sher

NORTH
9
A Q 10
K J 9 8 5 2
9 8 2

EAST
K Q J 7 6 4 2
8 7 5 2
7
6

WEST
8 3
9 6 4 3
A Q 3
K J 5 4

SOUTH
A 10 5
K J
10 6 4
A Q 10 5 3

The bidding:
North East South West
1♦ 3♦ 3NT All pass

CARD-PLAY technique, particu-
larly in the vital areas of squeeze
execution and defence, has im-

proved over the years. But it is
sometimes still worthwhile to look at
a deal played decades ago, and
appreciate the genius that went into
a particular move. It could be said,
perhaps, that bridge maneuvers are
like fine wines; some, but not all,
improve with age.

Today's deal is one such classic. In
it, Maurice Harrison-Grey, one of
the stalwarts of British bridge in the
years after the Great War, per-
formed the kind of sleight-of-hand
which separates the true bridge giant
from the run-of-the-mill expert.
What Harrison-Grey did was to de-
feat an unassailable contract, by
"placing" a card in his partner's
hand. In the final analysis, Harrison-
Grey himself turned up with that key
card, to his profit.

Past perfect

The auction was short and simple,
as so many were before the "scien-
tists" took over from the seat-of-the-
pants bidders. South, with opening
bid values, simply bid game over
East's pre-emptive call.

As his opening lead, Harrison-
Grey dutifully chose the spade eight.
Declarer held up twice, and won the
third round with the ace. At this
point, Harrison-Grey could visualize
declarer's line of play.

South clearly would play on the
diamond suit for his game-going
tricks. And he could not make a bad
play in diamonds. He could lead

small from his hand, and either fines-
se the jack (Harrison-Grey could see
that would succeed), or he'd play
small to the king, to guard against a
singleton queen in the East hand, a
play which would also work on a 2-2
split, with the ace onside, on his left.

Unless he could be convinced that
there was an entry to the East hand.
With that in mind, Harrison-Grey
discarded the ace of diamonds under
the spade ace! He'd only make that
play, declarer "knew," with the
doubleton ace of diamonds, un-
blocking to allow his partner to win
the second diamond trick with his
"doubleton queen."

Declarer took a careful look at the
cards, and perceived the picture that
Harrison-Grey had painted for him.
And he saw an alternative way to

make the contract. Instead of estab-
lishing the diamonds, he would
establish the clubs. At Trick Four,
he led the jack of hearts to the
queen, and led dummy's club nine,
finishing the queen. Winning the
king, Harrison-Grey continued his
deception by leading a small
diamond.

Declarer was still taken in. He
won the diamond king in dummy and
led another club from dummy, the
eight. Judging that East, with the
doubleton queen of diamonds and
seven spades, might still have the
jack of clubs, he finesse. Needless
to say, he was disappointed to see
that West had that card.

Harrison-Grey now defeated the
contract by producing the one card
that he had "proved" he did not have
- the queen of diamonds. □

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7 - 10 pm, "Hol Hamood": regular visiting hours.

NEW EXHIBITION
Alexander Archipenko - A Centennial Tribute. A comprehensive exhibition of 50 sculptures, sculpture-paintings and drawings. Organized in cooperation with the National Gallery in Washington and assisted by an indemnity from the Federal Council on the Arts and the Humanities.

EXHIBITIONS
Oskar Kokoschka, 1886-1980. Prints and Albums from the Museum Collection.
Edvard Munch: Death, Love and Anxiety.

SPECIAL EXHIBIT
Erich Mendelsohn Centenary. Drawings from 1920's and 1930's from private collections.

MUSIC
"Being Beautiful." Young Artists Concert. Musical Director: Uzi Wiesel. Program: Haydn, Henze, Soter, Enesco, Ravel. Saturday, 11.4, at 8.30 pm.

CINEMA
Premiere screenings of: "40 Square Meters Deutschland" (Germany, 1986, 80 min., in colour, Turkish and German with Hebrew and English subtitles). The story of a Turkish labourer who looks his wife in a cramped apartment in a typical German city. Daily at 7.30 and 9.30 pm.
Show: Part One Wed. & Thurs. 15-16.4 at 1 pm.

HELENA RUBINSTEIN PAVILION, 6, Talsi St. Tel. 299750.
NEW EXHIBITION - Gilberto Zorio. One of the prominent members of the "Arte Povera" Movement in Italy. The 27 works exhibited here were installed by the artist using the given space of the Pavilion. The exhibition is held in cooperation with the Italian Cultural Institute.

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Between acts Hillel Tryster



Irving Berlin - rumoured to have posed for the set accompanying "Yiddle on your Fiddle."

(Nana)

FARFETSCHT?

JACK GOTTLIEB provided an entertaining, informative and nostalgic evening last week at the Rebecca Crown Auditorium where he presented his one-man show, *Funny, It Doesn't Sound Jewish*. The show traces some of the ways in which American popular song has been influenced by Jewish musical tradition. It results from research done by Gottlieb for an identically-titled book to be published shortly. Gottlieb himself is a distinguished musical academic, with practical experience ranging from composership-in-residence at Hebrew Union College to a long professional association with Leonard Bernstein.

Jewish influence on American music scarcely needs proving; in the U.S. non-Jewish songwriters have been almost as rare as non-Jewish

rabbis. During the evening, when a name such as Egbert Van Alstyne would come up, his non-Jewishness was indicated by Gottlieb's crossed fingers.

Sitting at the piano, changing slides with one foot and occasionally playing original recordings on the cassette deck by his side, Gottlieb began with a song everyone knows is Jewish "Bei Mir Bist Du Schön," and showed the subtle changes made to the Yiddish original in order to popularize it.

He then demonstrated various types of "Jewish" songs. A couple of the parallels he drew between indisputably Jewish melodies and later Tin Pan Alley ballads were a little far-fetched, or, as he had it in Yiddish, "farfetscht."

Some, though, had a very tangible

basis in fact. Jay Gorney admits his music for "Brother, Can You Spare a Dime?" was suggested by a vaguely remembered tune from his Eastern European infancy, lending credence to Gottlieb's conception of it as a "stretched Hatikva."

ADAPTING or lifting a melody isn't the only way to write Jewish music. There are also Jewish turns of musical phrase that can do the trick, and here Cole Porter came in for criticism. I had expected to hear Mary Martin's "da-da, da-da-da, da-da-da, dad" from "My Heart Belongs to Daddy" singled out for its Jewishness, but I was surprised to find the verse of "Love for Sale" under attack. "When the only sound in the empty street/ Is the heavy tread of the heavy feet/ That belong to a lonesome cop/ I open shop," Gottlieb pinpointed a Jewish twist in the last phrase that, juxtaposed with the lyric, could make for anti-Semitism.

In comparing the smooth, swing vocal of "And the Angels Sing" to a klezmer-like brass arrangement of the tune, Gottlieb neglected to mention that they were both excerpts from the same recording. But I suspect there are few in that particular audience who don't know.

Several times we were encouraged to sing along and the response was heartwarming. The slides, many of them originally intended to illustrate the songs being played, were a joy.

Gottlieb told us that Irving Berlin was rumoured to have posed for the set accompanying "Yiddle On Your Fiddle, Play Some Ragtime" and I think I managed to spot him in the background.

Gottlieb saved one of his best examples till almost the end. George Gershwin confided to Molly Picon he was worried that *Porgy and Bess* would be received as too Jewish but Gottlieb got down to specifics. In his hands, the time-honoured melody for the blessing said on being called to the Tora melted, without a perceptible change, into "It Ain't Necessarily So."

Gottlieb singles out Cole Porter's 'Love for Sale' for its Jewishness.

Nature

Pecking order



D'vora Ben Shaul

A READER has written to ask about a woodpecker that, for some peculiar reason of its own, insists on pounding away at a metal television antenna on the roof every morning just after daybreak. What does it think it's doing, he wants to know.

To be honest, I haven't a clue. I know that I have one in the garden that works its beak to the bone, pounding a telephone pole. Now usually these Syrian woodpeckers are after grubs and worms that hide under the bark of trees, but surely there is nothing to be had from a creosote-treated telephone pole. Nonetheless, every day, right on schedule, it's out there pounding the pole.

I have never understood the mentality of this bird that has evolved into a sort of flying chisel. The pounding its poor brain must take is difficult to imagine. But there are a lot of them around.

This is more than pure chance. During the early days of nature conservation in Israel we put a lot of nesting boxes in orchards in an attempt to attract these birds. When it comes to disposing of borers that damage the fruit trees, the woodpecker is far more efficient than people. But once the plastic irrigation pipes became popular, we rather wished there were fewer of them.

The damage wrought by woodpeckers on plastic water pipes is staggering: in fact, the pipe companies now sell a kit of plugs to repair the damage. But no one really knows why they make holes in the pipes to begin with. They receive no food there, nor have they been seen drinking the water. Just up and down the orchard drilling holes. I wonder what they did for a pastime before the plastic pipes came into being. At the Nature Reserves Authority we tried everything in the way of paints and deterrents but nothing helped. The brightly painted pipes livened up the Galilee scenery for a while, but that was about all.

So, I've seen them pecking telephone poles, metal antennae, corrugated tin and an asbestos sewage line and I have no idea why they do it. One of their most interesting characteristics is their adherence to a tight schedule. Summer time or not, they stick to their own internal clock and once you know a particular woodpecker, you can almost tell the time by his comings and goings. This trait we could sometimes wish to forgo, like the reader who is awakened every morning by the banging on the roof. But the woodpeckers continue to thrive and despite the damage they cause, they provide a great service for agriculture.

Crosswords

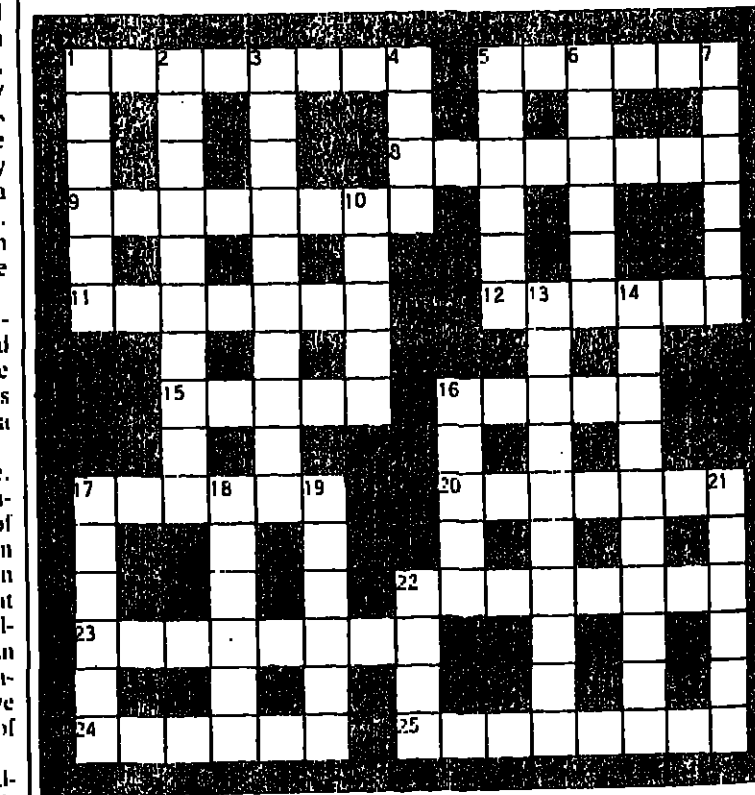
Two-in-one

ACROSS

- 1 Artist Benito tortured is likely to sing (8)
- 5 Water carrier put in chains by firefighters (6)
- 8 Quickly manufacture something (6, 4)
- 9 It's great presumption, taking ages to make ships (8)
- 11 Break down firmness of purpose (7)
- 12 Gets us out to see party members (6)
- 15 It may be right to fish (5)
- 16 Part of the borough—a natural home for Africans (5)
- 17 May be boiled in lags, traditionally (6)
- 20 Regained over rebuilding of the Tasmanian capital (7)
- 22 Laws, at last, about stonework (8)
- 23 Dispensed with the doctor's authority (8)
- 24 Stand-in at the Royal Court? (6)
- 25 Projected way of being vetted (8)

DOWN

- 1 Blows up decrepit vehicle (6)
- 2 Concrete house, for example (4, 6)
- 3 Escape, but don't use the lift (6, 6)
- 4 Victims of trunk killer from Holland? (4)
- 5 Cooking food caught by the ladder in the family (6)
- 6 Has grounds for causing stimulation (6)
- 7 Sit back and take in the clergy's money... (6)
- 10... for relative turning up in Oriental church (5)
- 13 In difficulties, like hungry koala? (2, 1, 3, 4)
- 14 Run down place with nautical air? (6, 4)
- 16 Large starters for gourmet Ronay eating at table (5)
- 17 He adds up the days between Apr 30 and the end of Aug (6)
- 18 Cut taxes? (6)
- 19 Go racing shortly... (6)
- 21... having run, and been thrown (6)
- 22 They commonly receive film makers on them (4)



Quickie

ACROSS

- 1 St odds (5, 3)
- 5 Digit (6)
- 8 An emperor (8)
- 9 Hugged (8)
- 11 Soup bowls (7)
- 12 Enchantments (6)
- 15 At liberty (5)
- 16 Colloquial language (5)
- 17 Railway worker (6)
- 20 Jugged along (7)
- 23 Slip's window (8)
- 23 Precious stone (8)
- 24 They go under water (6)
- 25 Kitchen utensils (8)

DOWN

- 1 Menacing statement (6)
- 2 Type of thief (3-7)
- 3 Marine creature (3, 7)
- 4 Discover (4)
- 5 Italian city (6)
- 6 Spite (6)
- 7 Washes free of dirt (6)
- 10 Follow (5)
- 13 Instrumentalist's seat (5, 5)
- 14 Mariner's guide (10)
- 16 Fierce clash (3-2)
- 17 Went by (6)
- 18 Place of worship (6)
- 19 Deadly disease (6)
- 21 Sleep fantasies (6)
- 22 Vegetables (4)

Yesterday's solutions

CHARACTER THALMAG
A D A A O L H W
BURNING QUESTION
A O I B R O R E
R O P Y S O L I O S U R
E I B L S S I I
T E N D R I L M A T I N A L
T O E G
M A H J O N G C H E D D A R
E E K R R P E E
T O O T B E R V I L A R I A
O C F A S M V O L
P R E S E R V A T I O N I S H
I A T E A L B O
C O N F E S S L U C K E R

Yesterday's Quick Solution
ACROSS: 1 Mosque, 4 Quilo, 8 Swamp, 9 Epistle, 10 Lateral, 11 Arno, 12 Mew, 14 Frau, 15 Ever, 18 Toe, 21 Fast, 23 Dog star, 25 Acrobat, 26 Outre, 27 Robin, 28 Adhere. DOWN: 1 Muscle, 2 Spatter, 3 Upper cut, 4 Quilt, 5 Inter, 6 Oberon, 7 Realm, 13 Wedgwood, 16 Entitle, 17 Affair, 19 Edith, 20 Frieze, 22 Scrub, 24 Oban.

Solutions to the crosswords appear in Sunday's Jerusalem Post.

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- "The Exodus and the Ideology of Liberation Movements". A study evening in Spanish. Participants: Raquel Hodara, Prof. Zvi Shulimur. Moderator: Bernardo Tralster. Sunday, April 12, 1987, at 8 pm.
- "Medicine and Halesha". A study evening in Hebrew in the framework of the exhibition "Women of Valor" - The Story of Hadassah 1912-1987. Participants: Prof. Yeshiva Leibowitz, Rabbi Dr. Mordechai Halperin, Prof. Eliezer Rachmilovitz. Moderator: Prof. Andre de Vries. Thursday, April 16, 1987, at 5 pm.

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The art scene

Happy in Zion

Meir Ronnen

PHOTOGRAPHS OF Americans in Israel by Joel Fishman (b.USA,1943) leave you with the happy feeling that pretty much all of the 50,000 to 70,000 Americans here, Jews and gentiles, are having a ball or are at least happy in the service. Master vintners, antiquities curators, Baptist leaders, Zionist rabbis, all are toothily smiling as though they have just said "cheese." Only Eli Havivi, an ordained rabbi now a kibbutz maintenance man, looks a bit bemused as he installs a toilet bowl. On the same kibbutz, a former law office administrator is seen administering a pedicure to a relaxed sheep. The show is so entertaining that one quite forgets that the photographs are really very well done and extremely well cropped. Fishman himself changed horses in Israel: he is a Ph.D. who was a Fulbright Scholar in history in Holland before settling here in 1972. A contributor to this paper, he has been a professional photographer since 1980. (American Cultural Center, 19 Keren Hayesod, J'lem.)

HONORE DAUMIER, about whom we wrote last week, looks as fresh and relevant as ever in the Armand Hammer travelling collection now at the Israel Museum. The entire Spertus gallery has again been opened up to accommodate the more than 200 items in the show (mostly the great lithographs as well as some bronzes, oils, drawings and watercolours) but the hanging leaves something to be desired. Several themes are put together in groups with all the captions set to one side or the other, something that makes for a neat layout but neck-cracking frustration, as one attempts to figure out what goes with which; and to make matters worse, some of these items are well above average eye-level. It's by no means too late to re-arrange these groups by adding a little "air" between the lithos and placing the caption directly under the relevant work, as is thankfully the case with most of the show.

Joel Fishman: Eli Havivi (ACC, Jerusalem).

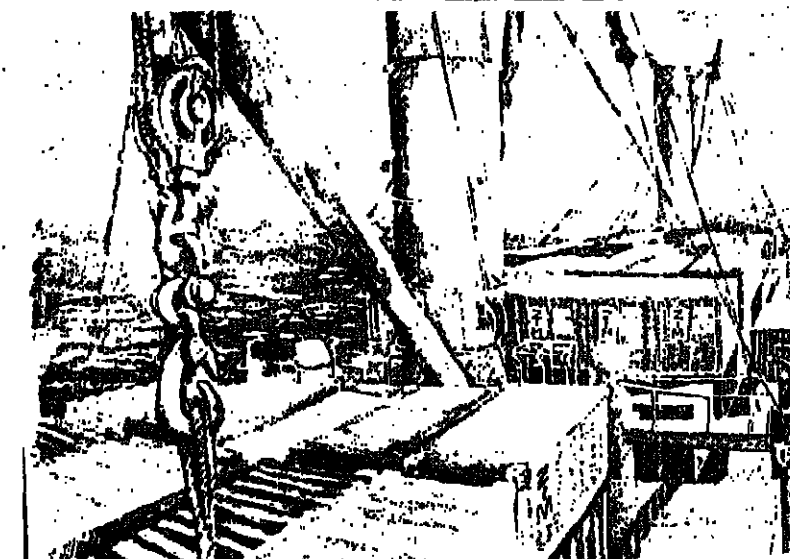
IN THE adjoining library foyer can be found an entertaining show of historical photographs from the Corvay Donation and covering more than a century of famous images - and a century of nymphets. For one of the first is an elegant study of one of Lewis Carroll's little lady friends, photographed by the famous author himself; while one of the penultimate images is a full-frontal study of a girl in an American nudist camp by the brutally frank Diane Arbus. One wall is devoted to nude studies culminating in a moving portrait of a Bantu girl by Irving Penn.

All at sea

Angela Levine

GERSHON KNISPTEL (b. Germany 1932) has a formidable list of monumental works to his credit, ornamenting public buildings in Israel and Brazil, a country in which the artist lived and worked in the early 1960s. His distinguishing style is a watered-down amalgam of social realism derived from the mural paintings of the great revolutionary artists of Latin America. Like their art, Knispel's is essentially figurative in concept. His latest set of drawings and paintings, representing only inanimate objects, is a marked deviation from his usual work.

Recently, Knispel undertook several long journeys by cargo ship setting down his observations in a log-book illustrated with the thumbnail sketches which form the introduction to this exhibition. From these, Knispel has worked up a series of larger, more polished drawings in pencil which manifest his skill as a draftsman - a quality not always evident in the ground-structure of his reliefs. The subjects on which he has focused are the strong, sturdy pieces of equipment:



Gershon Knispel: container ship (Maritime Museum, Haifa).

cables and pipes, chains and cylinders. On deck, Knispel has drawn the weather-battered profile of the boat itself, cargo containers, lifeboats and ladders. His most powerful effects are achieved when he magnifies different metal parts and brings them together, packed tightly within the borders of his paper, so that they communicate a brute strength and tensile energy. Unfortunately, such images of power do not successfully survive transition into the large-sized oil paintings which form the final episode in Knispel's saga. Trivialized by a sentimental handling of paint, applied in thin layers of over-sweet colour, these details drown within an overall panorama of ship, sea and sky.

Also on display, unconnected with these works, is a large triptych in oils, based on a relief which Knispel recently completed for a Herzliya Hotel on the subject of "Daniel in the Lions' Den". (Maritime Museum Haifa). Till May 5.

The art scene

Ramat Gan gets an Israeli Art Museum

Gil Goldfine

AFTER FOUR and a half years of planning, political jockeying and intensive fundraising campaigns, the new Museum of Israeli Art in Ramat Gan has opened its doors to the public under the directorship of Meir Ahronson, "the man that made it happen." Established as a centre for exhibiting and promoting Israeli art, the Museum plans to play an important role in presenting all there is to know about schools, groups and individual local artists, as well as investigating contemporary trends that look towards the future of Israeli painting, sculpture, design, photography and cinema.

Reconstructed from a gutted, 50-year-old, condemned factory awaiting the demolition team, the museum, strongly supported by Ramat Gan's Mayor Uri Amit and his deputy Chanan Rosen, was gentrified into its present "uptown" look for a modest \$100,000. More of an extended gallery than a proper modern museum complex, the Ramat Gan establishment contains some 1500 square metres of exhibition space divided into two high-ceilinged spacious rooms and one small hall more suited to the showing of graphics, drawings, design and photographic prints.

The Museum's upper gallery is enclosed in a marvellous cathedral space: one circulates below the structure's original wooden beams and beyond them the blackened interior surface of the exterior's pitched and tiled roof. The lighting is artificial. A series of halogen lamps creates comprehensive but harshly illuminated interiors with no softening or subdued qualities.

THE ROLE of a museum in contemporary society has been a hot topic of conversation during the past decade. Where do the responsibilities lie and what aspects take precedence over others? Pioneers, collector, storage of history, exhibition parlour, research centre, cultural centre, etc., are some of the roles. Does the concept change with the neighbourhood and community? Where does the emphasis fall? Most social scientists (including museologists) agree that the museum today functions as a tool of society providing for the cultural needs of the greatest cross-section of the populace to the same degree that it provides services to the professional art community.

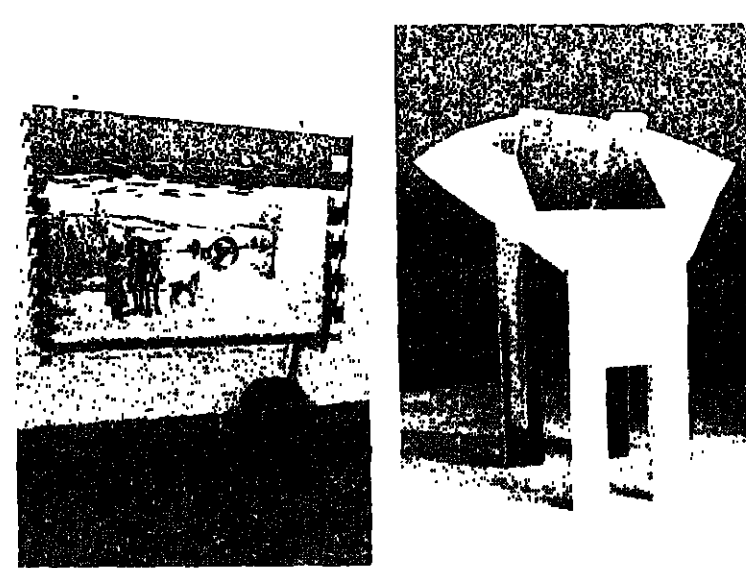
Although the gallery of the Ramat Gan Museum seems adequate for limited, short term exhibits and while Ahronson's philosophy of creating a dynamic and active calendar that does not seek to satisfy "accepted" norms or "sure bets" is a healthy one, several serious questions related to the Museum's basic concepts and operational procedures must be raised.

The new museum has little to offer beyond its attractive exhibition halls. There is no public theatre, no library, no restoration department. Planned, but unrealized, are the research facilities. Educational facilities are to be provided on an ad hoc basis with no integrated public programme, etc. For a municipal museum with aspirations to become a national institution dealing with national art, these are all serious shortcomings.

Ahronson has not presented his first year's operational budget but is planning to run the museum with only six or seven employees. No full time professional staff will be retained. All shows are to be organized by guest curators at a cost of approximately \$20,000 including a full (colour) catalogue. Ahronson indicated he is aiming for 10 exhibits a year (the first, entitled "Big Format in Israeli Art," is to be opened in May).

But what is to be done about long term acquisitions and purchases? Top quality pieces that traverse the history of local art cost a fortune. If funds are unavailable and collections are not harvested, the Museum's raison d'être will begin to fade.

If a museum is to assume its place in the cultural milieu of a growing and changing society, it must also bear an academic responsibility, one that carries the torch of intellect, understanding and tolerance. It must have the means to preserve the concept of study. Gathering, documenting and disseminating in-



Eli Gur Arie: installation; and at right, Drora Domini: sculpture. (Museum of Israeli Art, Ramat Gan.)



Rina Hoffman: 'The Mirror and the Frame', ceramic sculpture.

formation is as central to its function as the collection, storage and showing of art works.

Professional leadership with proven experience is an issue that should also be addressed. Ahronson is a highly motivated, energetic, personality whose devotion, sincerity and contribution to the project are unquestioned, yet his experience is minimal (despite a degree in museology), a limitation not to be overlooked. However creative planning by an extended free-lance team might prove positive and productive. Ahronson himself insists that the director's position be rotated every three years.

Finally, one must ask if the Dan region needed to be strapped with another "Museum," one that will eventually cut into an already thinly sliced pie with demands for payroll, extra storerooms and duplicated services. It may well be worth examining if the Ramat Gan space and the Tel Aviv complex, together with other satellite stations in Herzliya, Holon and Bat Yam, should be brought under one Greater Dan area arts umbrella, thereby cutting the costs of planning, promotion, space utilization, manpower, and duplication of services thus increasing budgets for purchasing, showing, storing and cataloguing art within a single system.

AS ITS inaugural exhibit the Museum of Israeli Art has chosen to be non-controversial, showing works by students awarded prizes by the American Israel Cultural Foundation's scholarship fund. This year, the AICF has distributed approximately \$75,000 to 62 artists including painters, sculptors, ceramists, photographers and designers (graphic, industrial and theatrical). As in the past, the scholarship winners cover a wide range of talents, from the exceptionally gifted to also-rans, despite a rigorous jury and selection system in each field.

The museum's two main halls are devoted to painting and installations, while the smaller hall has been crammed with ceramic arts, photography and design, a division of space that does not necessarily augur a logical proportionate division of creative excellence.

The students emulate their teachers almost by rote, and also the internationalism of the day. In most instances department methodology and direction are blatantly obvious. One can pick out the Midrasha students as opposed to their Bezalel counterparts.

Interesting enough - more than the painters or designers - Rina Hoffman, a graduate ceramist from Bezalel, should be singled out for exceptional work. A balanced blend of Art Deco, William Morris's Omega Workshop and hard edge-op art, Hoffman's carved and fired geometric forms become functional mirror holders while maintaining a spirit of decorative sculpture. Her detailing and casual application of glazes are Matisse-like in their handling, adding a spark of interest and curiosity to a functional product. In addition to her AICF prize, Hoffman has been awarded a two-year grant from the Japanese government and will spend the time studying with master potters in Kyoto. The other design sections contain some excellent creative solutions to commercial assignments, especially several posters and an empathetic series of coloured photographic prints shot at an institution for retarded adults.

This year's AICF's "Creativity Grants" have been awarded to Drora Domini for her wooden sculptural constructions; and to Moshe Nimro, Midrasha student Eli Gur-Arie has installed two beautifully conceived horizontal wall installations, the inventive mythological content and technical execution of which far exceed his age and experience. Working from black-and-white romantic graphic illustrations, Gur-Arie imbues his art with a metaphysical quality that is both atmospheric and solid in its presentation. Measuring rulers, archeological proportion scales, ceramic forms, strings for horizon lines, plastic bands and peep-hole illusions are the young alchemist's ingredients that recycle decoration into fine art. Other individual pieces that deserve mention belong to Sigal Primor, whose wrought-iron open stages are set with a conglomeration of bolted wooden symbols, weighted tangents, plastic screening and photocopies of cathedral interiors all musically fixed into space, projecting a weird message-ridden trolley filled with shadows of cultic worship, an adoration for things sublime and mysterious. (Museum of Israeli Art, 114 Abba Hillel Silver, Ramat Gan.)

Schwartz's multi-level sculpture

BUKY SCHWARTZ'S wood sculptures, pushing their way into the gallery from wall positions, are engaging, pluralistically designed objects that must be viewed and examined on several inter-connecting levels in order to appreciate their maximum impact.

First, the sculptural essence: Schwartz's ingenious abstract patterns of interlocking planes and volumes and their resulting synchopated rhythms alternating between areas of dense material and large, opposing expanses of voids are true sculptural experiences. Somewhat baroque in nature, they undulate like Bernini marble yet are devoid of

frivolous details and divorced from the restrictive pedestal.

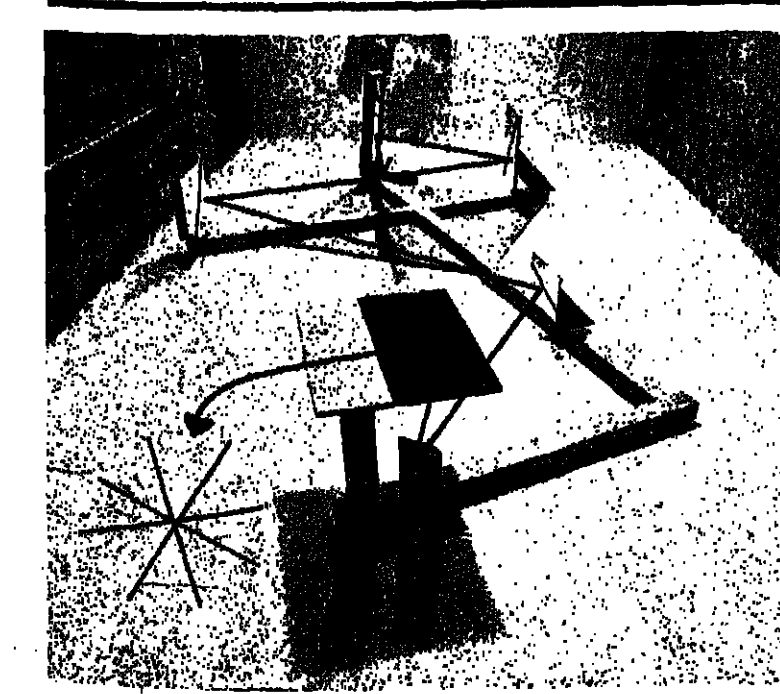
Second, Schwartz's craftsmanlike approach: like the sculptor who chisels and sands natural stone or burnishes a bronze, Schwartz considers and cares for the simplest plank or beam. Joining is exact, screws are set in place and proportions are kept on an elegantly human scale. The raw, unpainted and unvarnished surfaces reduce the baroque, making the invitation to participate that much more warmer and acceptable.

The third level - Schwartz's major theme - deals with his insights into the nature of observation, description and the illusionistic gulf between what man sees and how he sees it. By looking through tiny peep holes on the frontal plane of each

sculpture the spectator's eye is transformed into the sculptor's tool, the last move required to complete the artistic cycle. The eye focuses on several mirror images, which in turn reflect and refract bits and pieces of black tape or coloured stripes stationed at mathematically determined positions to form a unified geometric image in the final mirror.

Schwartz's sculptures are inventive and aesthetically free of convention made even more so when combined with a closed circuit video system. A video room installation not far removed from the more "simplified" pieces on view here, will be erected by Schwartz at the Kassel Documenta this summer. (Julie M. Gallery, 7 Glikson, Tel Aviv.)

Gil Goldfine



Buky Schwartz: sculpture (Julie M. Gallery, Tel Aviv.)

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THRONE OF BLOOD
Sat., Sun., Wed., Thur.
6:45, 9:15; Tue. 9:15

KFIR Tel. 242523
6th week
PLATOON
Nominated for 8 Oscars
1987 Golden Globe
for best film of the year
Sat., Tue. 7:15, 9:30
Sun., Wed., Thur. 4:30, 7:15, 9:30
Fri., Mon., Wed., Thur. 10:30 a.m.
KARATE KID II
and
RUMPELTILSKIN

MITCHELL Tel. 227950
**CHILDREN OF A
LESSER GOD**
Sat., Sun., Tue., Wed., Thur. 7:15,
9:30

ORGIL Tel. 234176
6th week
**THE COLOR
OF MONEY**
Sat. 4:45, 6:45, 9:30
Tues. 6:45, 9:15
Sun., Wed., Thur. 4:15, 6:45, 9:15

SNOW WHITE
Sat., Wed., Thur. 10:30 a.m., 2:30

ORION OR 1 Tel. 222914
10th week
**CROCODILE
DUNDEE**
Sat., Tue. 7:15, 9:15
Sun., Wed., Thur. 4:30, 7:15, 9:15

ORION OR 3 Tel. 222914
5th week
**JUMPIN'
JACK FLASH**
Sat., Tue. 7:15, 9:15
Sun., Wed., Thur. 4:30, 7:15, 9:15

CAT BALLOU
Sun., Wed., Thur. 11:15 p.m.

ORION OR 4
3rd week
**TENUE
DE SOIREE**
Sat., Sun., Tue., Wed., Thur. 7:15,
9:15
Sun., Tue., Wed., Thur. 11:15 p.m.:
THE RIG CHILL

ORION OR 5
3rd week
**MY THIRD
PROBLEM**
Sat., Tues. 7:15, 9:15
Sun., Wed., Thur. 4:30, 7:15, 9:15

**THE FRENCH
CONNECTION**
Weekdays 11:15 p.m.

ORNA Tel. 224733
2nd week
TOUGH GUY
Sat., Tue. 7, 9
Sun., Wed., Thur. 4:30, 7, 9

RON Tel. 234704
3rd week
Sat., Tue. 7, 9
Sun., Wed., Thur. 4:30, 7, 9
* JANE FONDA
* JEFF BRIDGES
* RAUL JULIA

**THE MORNING
AFTER**
Sun., Mon., Wed., Thur.
11:30 a.m.
KUNI LEMEL IN CAIRO

SEMADAR Tel. 633742
3rd week
**HANNAH AND
HER SISTERS**
Sat., Sun., Tue., Wed., Thur. 7:15

TEL AVIV
BEN-YEHUDA Tel. 222759
Israel premiere
**WHILE THE REST OF US
WERE JUST
THINKING ABOUT IT...**
FERRIS BORROWED
A FERRARI AND DID IT -
ALL IN A DAY.



**FERRIS BUELLER'S
DAY OFF**
Fri. 10 p.m., 12
Sat., Tue. 7:15, 9:30
Weekdays 5, 7:15, 9:30

**THE BIG GAG
(Candid Camera)**
Sat. Mon. 11 a.m.
Wed., Thur. 11 a.m., 3 p.m.

BEIT LIESSIN
34 Weizmann St. Tel. 216653
2nd week
**FEARLESS
VAMPIRE
KILLERS**
Fri. 2:30, 11:30
Sat. and weekdays 11:15 p.m.
No Mon. prf.

BETH HATEFUTSOTH
Sun. 4
TRAINS
Bulgarian and German subtitles

CHEN 1 10
Tel. 282288
6th week
**THE COLOR
OF MONEY**
Fri. 9:30 p.m., 12:15
Sat. 7:15, 9:45
Weekdays 4:45, 7:15, 9:45

BAMBI
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30

CHEN 2 10
2nd week
OXFORD BLUES
Fri. 10:30 p.m., 12:05
Sat. and weekdays 7:30, 9:45

CHEN 3 10
5th week
SOUL MAN
Fri. 10 p.m., 12:15
Sat. 7:35, 9:45
Weekdays 5, 7:35, 9:45

BLACKBEARD'S GHOST
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30

CHEN 4 10
2nd week
**RUTHLESS
PEOPLE**
Fri. 10, 12:15
Sat. 7:30, 9:45
Weekdays 5, 7:30, 9:45

**ALADDIN AND THE
WONDERFUL LAMP**
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30

CHEN 5 10
2nd week
**JOSHUA THEN
AND NOW**
Fri. 10:50, 12:05
Sat. 7:30, 9:45
Weekdays 5, 7:30, 9:45

LADY AND THE TRAMP
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30

CINEMA ONE Tel. 657952
**TEN
COMMANDMENTS**
Fri. 10 p.m.

CINEMA TWO Tel. 657952
4th week
**HANNAH AND
HER SISTERS**
Fri. 10 p.m., 12
Sat., Tue. 7:15, 9:30
Sun., Wed., Thur. 5, 7:15, 9:30

DEKEL Tel. 443200
10th week
**CROCODILE
DUNDEE**
Fri. 10 p.m.
Sat., Tue. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

DIZENGOFF I
Tel. 200485
5th week
**DECLINE OF THE
AMERICAN
EMPIRE**
Fri. 11 a.m., 1:30, 11 p.m.
Sat., Tue. 7:30, 9:45
Sun. 11 a.m. 1:30, 4:45, 7:15,
9:40 p.m.
Wed., Thur. 11 a.m., 1:30, 5, 7:30, 9:40
No Mon. prf.

DIZENGOFF II
Tel. 200485
LA FRONTIERE
Fri. 11 a.m., 1:30, 10 p.m.
Sat., Tue. 7:30, 9:45
Sun. 11 a.m. 1:30, 4:45, 7:15,
9:40 p.m.
Wed., Thur. 11 a.m., 1:30, 5, 7:30, 9:40
No Mon. prf.

DIZENGOFF III</

TAMU3

Tel. 412761

* TUVIA TZAFIR in

THE PLUMBER



(English subtitles)
Fri. 10 p.m., 12
Sat., Tue. 11, 7:30, 9:40
Weekdays 11, 7:30, 9:40
Mon. 11 a.m.

Sat. 1: CUTTER'S WAY
Sat. 3: THE PRODUCERS
Sat. 5: BRAZIL
Sat. 12 midnight:
START THE REVOLUTION WITH-
OUT ME
Sun. 12 midnight: VERTIGO
Tue. 12 midnight: BEING THERE
Wed. 12 midnight:
HOTEL NEW HAMPSHIRE
Thur. 12 midnight:
PSYCHO III

TCHLEET Tel. 443950

6th week

ROUND MIDNIGHT

A Bertrand Tavernier film, nominated for 2 Oscars 1987.
* DEXTER GORDON
* HERBIE HANCOCK
* WAYNE SHORTER
and others
Sat. 7:30, 9:35
Weekdays 4:30, 7, 9:35
In our newly renovated theatre.

TELAVIV Tel. 288181

Israel premiere
Friday 10 p.m., midnight
Saturday and Tuesday 7:15, 9:30
Weekdays 5, 7:15, 9:30
* EDDIE MURPHY
in back in action



THE GOLDEN CHILD

TELAVIV MUSEUM Tel. 261297

2nd week
40m*

DEUTSCHLAND

A Toviik Baser film
7:30, 9:30
English subtitles

SHOAH (I)

Wed., Thur., 1 p.m.

HAIFA

AMPHITHEATRE Tel. 664017/8

NAKED CAGE

Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

ARMON Tel. 664848

3rd week

NO MERCY

Sat. 7, 9:15
Weekdays 4:30, 6:45, 9

ATZMON 1 Tel. 663003

2nd week

STIVE MARTIN CHASE MARTIN SHORT

THREE AMIGOS!



Directed by JOHN LANDIS
Fri. 10 p.m.
Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

ATZMON 2 Tel. 663003

3rd week

ST. ELMO'S FIRE

Fri. 10:15 p.m., Sat. 7:15, 9:30
Weekdays 4:45, 7:15, 9:30

ATZMON 3

Opening Soon!

ARMON Tel. 664848

3rd week

NO MERCY

Sat. 7, 9:15
Weekdays 4:30, 6:45, 9

CHEN HAMEHUDASH Tel. 666272

ROUND MIDNIGHT

Sat. 6:45, 9:15
Weekdays 4:30, 6:45, 9:15

KEREN OR HAMEHUDASH Tel. 663443

* TUVIA TZAFIR in

THE PLUMBER



ORAH Tel. 664017/8

6th week
Fri. 10 p.m., Sat. 7, 9
Weekdays 4, 6:30, 9

PLATOON

Nominated for 8 Oscars
1987 Golden Globe
for best film of the year

ONLY Tel. 81868

EVERY TIME
WE SAY
GOODBYE

Sat. and weekdays 7, 9:15

Fri. 11 a.m.; weekdays 11, 4:30
ADVENTURES OF BLACKBEARD

PEER Tel. 662232

9th week

CROCODILE DUNDEE

Fri. 10 p.m.
Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

RON Tel. 669069

GOLDEN CHILD

Sat. 7, 9:15
Weekdays 4:30, 6:45, 9

RAV-GAT 1

6th week
Fri. 10 p.m., Sat. 7:45, 9:20
Weekdays 4:15, 6:45, 9:15

THE COLOR OF MONEY

Fri. 11 a.m.; Sun.-Tue. 11, 4:30
Wed., Thur. 11, 12:40, 4:30
BAMBI

RAV-GAT 2

5th week

SOUL MAN

Fri. 10 p.m.
Sat. 7, 9:15
Weekdays 4:30, 7, 9:15

Fri. 11 a.m.; Sun.-Tue. 11, 4:30
Wed., Thur. 11, 12:40, 4:30
LADY AND THE TRAMP

SHAVIT Tel. 385345

* TUVIA TZAFIR in

THE PLUMBER



(English subtitles)
7 and 9 p.m.

ARMON Tel. 728706

CROCODILE DUNDEE

Fri. 10 p.m.
Sat., Sun., Tue., Wed., Thur. 7:15, 9:30

LILY Tel. 744238

6th week

PLATOON

Fri. 10 p.m.
Sat., Tue. 7, 9:30
Sun., Wed., Thur. 4:30, 7, 9:30
Sun., Mon., Wed., Thur. 11 a.m.

NILS HOLGERS-SON AND THE WILD GEESSE

OASIS Tel. 739592

2nd week

TOUGH GUYS

Fri. 10
Sat., Sun., Tue., Wed., Thur. 7:25, 9:45

Sat. 11 a.m.; BAMBI

ORDEA Tel. 721720

Sat., Sun., Tue., Wed., Thur. 7:15, 9:30

FERRIS BUELLER'S DAY OFF

Weekdays 4:30
BIG GAG
No Mon. prf.

RAV-GAN 1 Tel. 797121

TOUGH GUYS

Fri. 10 p.m.
Sat., Tue. 7:25, 9:45
Sun., Wed., Thur. 7:25, 9:45

BAMBI
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30, 5

RAV-GAN 2

LITTLE SHOP OF HORRORS

Fri. 10 p.m.
Sat. and weekdays 7:25, 9:45

ALICE IN WONDERLAND
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30, 5

RAV-GAN 3

EVERY TIME WE SAY GOODBYE

Fri. 10 p.m.
Sat., Sun., Tue., Wed., Thur. 7:25, 9:45

JOURNEY OF NATTY GANN
Fri., Sat., Tue. 11 a.m.
Thur. 10:30, 12:30, 2:30, 5

RAV-GAN 4

SOUL MAN

Fri. 10 p.m.
Sat., Sun., Tue., Wed., Thur. 7:25, 9:45

DILBI
Fri., Sat., Tue. 11 a.m.
Sun., Wed., Thur. 10:30, 12:30, 2:30, 5

HERZLIYA

DAN ACCADIA CINEMA CLUB Tel. 052-557799

Fri. 3:30:
BACK TO THE FUTURE
Sat. 5, 7, 9:30
SOMETHING WILD
Sun. 5:CANAL OF THE CAVE BEAR
Sun., Tue. 7, 9:30:
TOP GUN
Wed. 11, 4: CARE BEARS
Wed., Thur. 7, 9:30:
LEGAL EAGLES
Thur. 4: MARY POPPINS

DANIEL HOTEL THE AUDITORIUM

Sat., Sun., Tue., Thur. 7:15, 9:30

DECLINE OF THE AMERICAN EMPIRE

DAVID Tel. 540768

2nd week

THREE AMIGOS

Sat., Wed., Thur. 4:30, 7:15, 9:30
Sat., Tue. 7:15, 9:30

THE BLACK CAULDRON

Sun., Mon., Thur. 11 a.m.

HECHAL Tel. 81505

GOLDEN CHILD

Sat., Tue. 7:15, 9:30
Sun., Wed., Thur. 5, 7:15, 9:30
Wed. 9:30 p.m.

NEW TIFERET Tel. 87360

2nd week

JUMPIN' JACK FLASH

Sat. 7:15, 9:30
Weekdays 4:30, 7:15, 9:30

HOLON

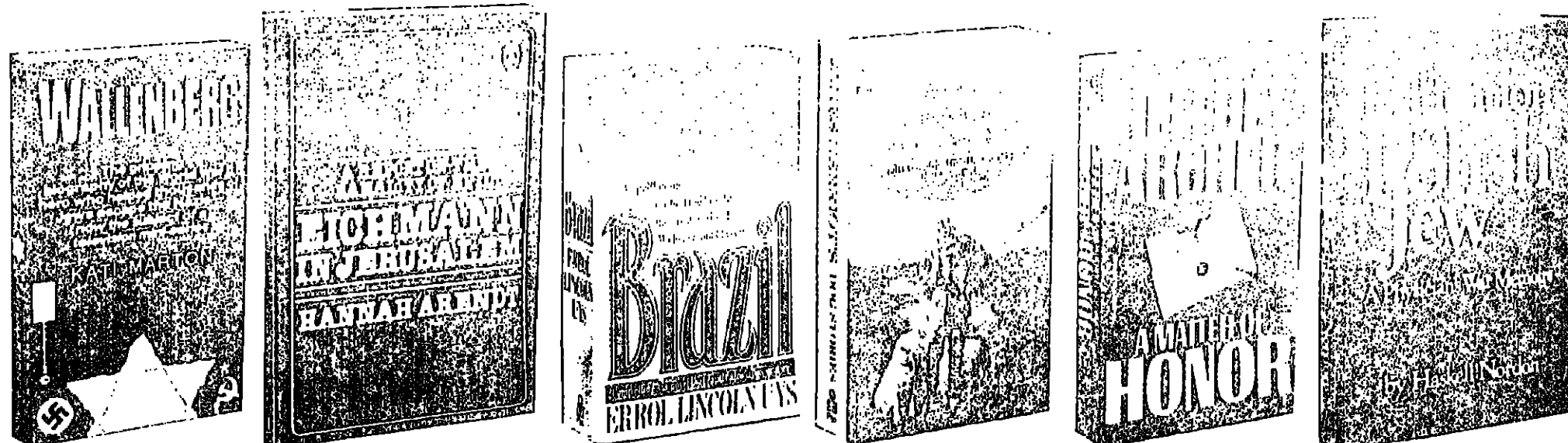
ARMON HAMEHUDASH Tel. 842431

Fri. 10 p.m.
Sat. 7:15, 9:30
Sun., Wed., Thur. 4:30, 7:15, 9:30

THE PLUMBER

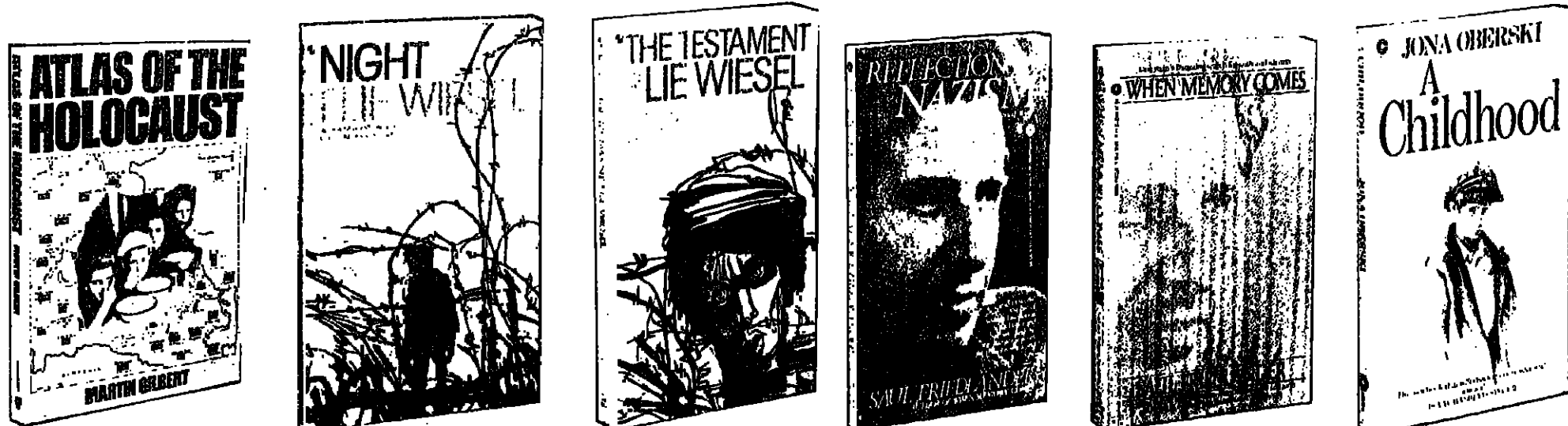
Weekdays (exc. Tue.) 11 a.m.:
KUNI LEVITZ IN CA

The Jerusalem Post Library - April 1987

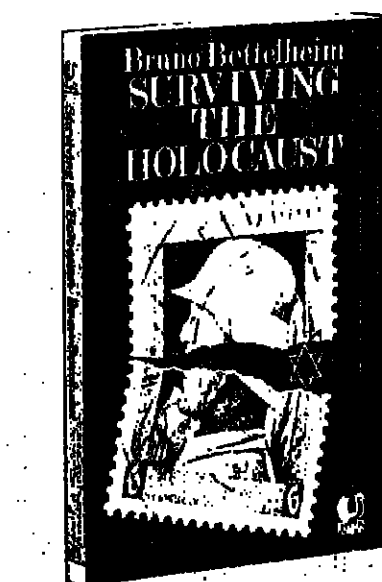


- WALLENBERG**
Kati Marton
The gripping, passionately written biography of a most unlikely hero at a devastating time in history, the story of Raoul Wallenberg, the Swedish diplomat who rescued thousands of Jews from the Nazis.
NIS 12.10
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Hannah Arendt
In this revised edition, the author, who covered the Eichmann trial for *The New Yorker*, has added further factual material, and a postscript commenting on the controversy that has arisen over her book.
NIS 16.00
- BRAZIL**
Errol Lincoln Uys
A saga of generations in the tradition of Michener and Clavell, sweeping through five turbulent centuries in the history of a remarkable land.
Reg. NIS 16.00
Now NIS 13.60
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James Herriot
A superb collection of 50 stories about man's best friend, by the world-famous storytelling vet.
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Now NIS 11.40
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A masterful novel of spine-tingling danger and suspense, of a terrible secret that unfolds a time bomb of intrigue, passion and greed, reaching back to the Nazi plunder of Europe and into the heart of Czarist Russia.
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Haskell Nordon
A series of vignettes from prewar Eastern Europe and Asia, taking the reader on an epic journey through a moving panorama of events and characters.
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Holocaust Literature



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Martin Gilbert
A unique record that traces each phase of the Holocaust, in 318 intensively researched illustrated maps.
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A terrifying account of the Nazi death camp horror that turns a young Jewish boy into an agonized witness to the death of his family, of his innocence, and of his God.
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Elie Wiesel
An astonishing work of fiction based on the 1952 execution of Russia's greatest Jewish poets and novelists. Wiesel gives these martyrs back their voices in the person of a Talmudic scholar turned revolutionary.
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Nazism's hold on the contemporary imagination remains, and this important, controversial book puts forth a chilling reason why.
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Saul Friedlander
A harrowing, deeply moving memoir of a Jewish orphan alone in Nazi occupied France, and the diary the author kept many years later in Jerusalem, undertaking an evocative voyage into his past.
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Jona Oberski
Recollections of a boy in Bergen-Belsen, eloquently described in childlike, colloquial English. "This is not the book of the year, but the book of this damned century." - Alan Sillitoe.
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SURVIVING THE HOLOCAUST
Bruno Bettelheim
A concentration camp survivor and today one of the greatest child psychologists, Bettelheim examines the camps and their effects - then and afterwards - on the survivors. He also looks at the mentality of the Nazis and at how people behave in such extreme situations.
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| ☐ Wallenberg | ☐ Reflections on Nazism | ☐ A Childhood |
| ☐ Eichmann in Jerusalem | ☐ When Memory Comes | ☐ Surviving the Holocaust |
| ☐ Brazil | | |
| ☐ James Herriot's Dog Stories | | |
| ☐ A Matter of Honour | | |
| ☐ The Education of Polish Jew | | |
| ☐ Atlas of the Holocaust | | |
| ☐ Night | | |
| ☐ Testament | | |
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celebration of the first fruits, but also *Hug Mitan Tora* [the celebration of the giving of the Law].
"This view developed solely in response to demand. This is based on what our young people are telling us about what their teachers didn't teach them and what they want to know. This isn't a majority demand, but it comes from a significant number of people who form a recognizable movement within the kibbutz movement."

"THESE PEOPLE," Kerem said, "have mentors who either cluster around Oranim or keep in touch with each other through *Shdemot*, the kibbutz literary journal, or do both. Here at the school we have two groups that I call 'Shdemot Senior' and 'Shdemot Junior.'"

"The first group consists of people like Yaviv Ben-Aharon, Muki Tsur, Gad Orpaz and Ehud Luz. They first gained national prominence when they published *The Seventh Day*, that collection of soul-searching interviews with soldiers who'd fought in the Six Day War. The younger group includes fellows who fought in the Lebanon War, and some a little older."

"Both groups are engaged in teaching and developing curricula aimed at enhancing Jewish identity among our youth. They're also running seminars on Judaism at Elal and Givat Haviva (respectively, ideological study centres of the United Kibbutz Movement and the Kibbutz Ha'artzi movements)."

"Here at Oranim they teach in our Jewish Studies department, and they run our Institute for Judaism and Zionism. A lot of them are just out of the army, and they're doing this voluntarily, as a year of service. They're very idealistic."

"And they're having an impact. For example, each year they have three- or four-day seminars for 1,500 or 2,000 high-school kids. They're talking about the identity of these kids as Jews, which is something many of them have never thought about before. And you can't get away with this by being a charlatan. You can't just toss entertaining Midrash at kids, or present things out of context. You have to approach these matters in such a meaningful way that it will really have an impact on the youngsters' consciousness. And I see that happening."

"There's another project, too," Kerem continued, "that will help put this in focus. Just now, we're getting a \$600,000 grant channelled through the Jewish Agency for what we call Project Oren. This was suggested as a research project to study the quality of the experience of the 20,000 overseas kids who visit kibbutzim each year for stays ranging from one day to a year. But for the first time we won't be looking into things like how many apples they pick - but their kibbutz experience as a Jewish experience."

"In other words, this project is going to try to develop ways to improve the content of the kibbutz experience in terms of the volunteers' ultimate Jewish commitment. Now, my first response to this was that this project must also deal with the kibbutz kids' sense of Jewish identity. And the immediate response to that from the donors from abroad was, 'That's your problem.' But in discussing it, I'm happy to say that they came around to the view that we're all in the same boat."

"After all," Kerem concluded, "An American kid, say, comes to a kibbutz and attends a Seder and is stunned if there's no traditional content in it. Well, if that's not good for him in terms of his Jewish commitment, how good can it be for a



Nilly Ziv, a student at Oranim from Kibbutz Palmahim, weaves a Moroccan tapestry with a fork.

kibbutz youngster who's never even had a basis for comparison?"
RELATING to this question, Shelly Lilker, the 55-year-old editor of the English edition of *Shdemot*, was happy to tell us that a visitor to his kibbutz's Seder might find it a little more traditional than most.

"At Maccabi," he said, "we use our own Haggada, not the one from the kibbutz movement. Ours, for example, includes the kiddush. And you certainly won't find bread on our tables during the week of Pesach. Still, I know what Moshe Kerem is talking about in terms of the Jewish identity of our young people."

Lilker, author of *Kibbutz Judaism*, was born in the U.S. and was ordained at the Reform movement's Hebrew Union College before settling on his kibbutz in 1971. He later devoted a year to being spiritual leader at the movement's Kibbutz Lotan in the Arava.

"But I remember very well," he told us, "when Lotan people were at Kibbutz Maccabi. They got on well with the kibbutz kids - until they engaged in anything that smacked of a prayer service. Then, the kibbutz kids were turned off completely."

"I think that's an unfortunate

thing for everyone involved. Now consider our Seder. Guests enjoy it immensely. I even had a Conservative movement leader from America tell me it was the most religious Seder she had ever experienced. But our own kids are often jaded. And if a holiday observance isn't going to reinforce their identification with the Jewish heritage and the Jewish people, what will?"

How widespread did Lilker see the concern about this matter?
"Well, every kibbutz has a few who are involved," he said. "But even based on what's happened since I did the research for my book a number of years ago, I can't predict how the trend will go. What I do know is that some serious study ought to be applied to the effect of the holiday experience on kibbutz youngsters."

"The poet Abba Kovner and Eli Ben-Gurion, the historian at Beth Hatefutsoh, recently set up a kind of *havura* of 50 kibbutz personalities to meet and analyse where our 'kibbutz culture' has led us. And what motivated that was a sense that the kibbutz has failed to create the proper kind of identification in the younger generation. That kind of thing, as

well as the activities at Oranim, are steps in the right direction. The interest is certainly there. But where it will lead to, or how far it will go, I can't predict."

Lilker paused, then went on meditatively. "You know, there are some individuals who maintain that the kibbutz movement is in fact a religious movement, alongside the Conservative and the Reform and the Reconstructionist movements and so on. I wouldn't go that far."

"But I would say that the kibbutz is a spiritual movement within Judaism. Some think that what we need is a set of principles, like a basic text, to see if we can determine exactly what we are in terms of what we think of as components of Jewish culture and heritage. That might be a good idea, because I think the spirituality of kibbutz philosophy has always been great. How we can make that compatible with traditional Judaism - and whether there's the will to do so - remains to be seen."

AFTER LUNCH at Oranim's campus dining room - kosher, we noted, and featuring excellent gefilte fish - we met with one of the kibbutz movement's pioneer thinkers on the

subject of the new Jew and his past. Meir Ayali, 73, was born in Eisenstadt, Austria, to a rabbinical family. He came to this country in 1934 and for many years was a high-school teacher of world literature. A member of Yifat, he was also the first kibbutznik to study at the Hebrew University, specializing in Jewish studies and learning with Scholem, Guttman and Cassuto. In 1980, he received his PhD in Talmudic studies under Prof. Ephraim Urbach. The author of numerous books and articles, Ayali is publishing this month what he calls his *magnum opus* - *The Worker and Artisan and His Place in Rabbinic Literature*.

"It was also just 50 years ago this week," the twinkly-eyed septuagenarian told us, "that I wrote my first article in this country. It arose out of a discussion with Berl Katznelson, and it dealt with how kibbutzniks should celebrate the holidays."

"Originally, we believed that the paganistic, atheistic approach was correct. We farmers had returned to the Jezreel Valley, and it seemed perfectly lovely and natural that our Pesach or Shavuot should be centred on those pretty girls in their white dresses dancing with the sheaves. But in fact, we were ignoring that in the Emek just two kilometres from here, Rabbi Yehuda Hanassi and his students had edited the Mishna. Without acknowledging that, we really weren't fully returning to the Land."

Ayali says that a study of kibbutz Haggadot over the years clearly shows the history of the movement's search for a meaningful relationship with Jewish heritage.

"In the beginning, of course, we didn't use a Haggada at all," he recalled. "The Pesach meal was simply a spring festival feast, and the ritual was often little more than a satiric, comic performance - the kibbutz secretary was the Wise Son, the treasurer was the Foolish Son, and so on. Katznelson wrote the first kibbutz Haggada, and it was built around pure Zionist socialism. That was in 1935. Some kibbutzim adopted it, others didn't. Debates raged about whether it was in keeping with kibbutz humanism to 'rejoice over the destruction of the enemy.' Later, there were Haggadot that dealt with the Holocaust, that featured the Red Flag, that dealt with the ingathering of the exiles."

"Today, we have the movement Haggadot that are far removed from the ones that used to proclaim: 'Blessed is the man who bringeth forth bread from the earth.' Some think we've gone too far, others not far enough, and many kibbutzim still use their own Haggadot, which I think is fine. But in general, I still don't think we've worked out a fully satisfying Pesach. I can only hope that work will continue."

Ayali, who teaches Talmud at Oranim, has been accused in some quarters of leading young kibbutzniks to yeshiva life.

"That, of course, is untrue," he said, "and if it were true, it would be most unfortunate. I remain a socialist - and an opponent of Orthodoxy. But especially in the face of the challenge presented by religious fundamentalism in this country, I am aware that our secular society must have something other than what it has now."

"It isn't enough to be 'against' religion. We have to have something spiritually positive of our own. We've come to see that now. Whether we'll triumph, I can't say. But all of this Jewish studies activity that you see here today at Oranim didn't exist 20 years ago. So that gives me hope."



(Left to right) Moshe Kerem, Shelly Lilker, Meir Ayali - fingers on the spiritual pulse of the secular kibbutz.



"TONIGHT you have to give a talk in every barrack," my wife reminded me when I greeted her in her barrack that morning. "What am I going to say?" I replied. "Eighty per cent of the people are sick with spotted typhus or general debility. We're in quarantine. There's hardly any bread left. For 10 days we've received at most one-fifth of our rations. Bread and butter don't exist for us."

It was the eve of Passah, March 29, 1945. My wife and I had been brought to Bergen-Belsen in January 1944, and on every festival since then we had organized small gatherings in every barrack. We had had two Purim parties for the children, and on Hanukkah we had managed to have candles lit at the same time in the children's and the old people's barracks and in the infirmary.

This wasn't just for the religious people. All the Jews took part. Not a negligible achievement in the most notorious of all the German concentration camps. It was a sign of the strength and will to survive of the Jews from 45 countries crowded into the barracks under the most inhuman conditions.

But Passah was a different matter.

"To talk today, when I am required to recite, 'All who are hungry, come and eat with us?'" I asked my wife. "No, Erna, that is too difficult for me. I am also only human, and we have no more rations, no extras to give the sick and weak and new supplies can't be expected. If I speak, I will have to tell them all this."

"But that is exactly why you have to speak," answered my wife in her customary quiet and persuasive manner. "The Haggadah verse you cited will have to be the keynote for your talk."

WE HAD BEEN invited to celebrate the Seder in the children's barrack. In the evening I visited all the barracks in our section (Bergen-Belsen was divided into nine sections, separated from each other by barbed-wire fences), and what I said can be summarized somewhat as follows:

"It is true that it is a paradox to recite the Haggadah verse 'Come eat with us,' when the opposite is the case here. We all are hungry. We in the leadership cannot get you anything. The food situation is hopeless."

"I cannot give you food. All I have is words to persuade you to have courage. Hold out a little longer. We are nearing the end. We can feel it, even though we have no newspapers or radio."

"We are among the very few European Jews who may possibly survive extermination. We must stick it out, because we have an obligation to take part in the rebuilding of the Jewish people. We have seen many empires perish. After this war, despite all

DIFFERENT NIGHT

'We are all hungry. I cannot give you food. All I have is words to persuade you to have courage...'



(Top) Bergen-Belsen on the day of its liberation—April 15, 1945; (above) Josef Weiss. (Josef Rosensaft Collection, Yad Vashem)

the personal losses we have suffered, the sun is bound to shine for us again."

At first, I was scared to say this, but talking became easy when, on entering each barrack, I saw candles burning on the few tables, on the beds, in the aisles; and everywhere there were small groups conducting a Seder. I realized that we all felt and thought alike. At the end of each of my speeches, there was a loud "Omein" from the Ashkenazim and "Amen" from the Sephardim.

AFTER 10 such speeches I arrived at the children's barrack, where they had been waiting for me before starting the Seder. Here everything was a complete surprise, and writing these lines today, three months after we were liberated, I am still filled with pride at what Jewish adults were able to do for Jewish children despite all the humiliation and suffering.

There was a beautifully-arranged table, with benches on two sides and the lower bunk of triple-decker beds on the other two sides for seats. A few guests were present, among them the widow of one of the two Dutch chief rabbis, who had died a few days earlier, and the children of the other chief rabbi who, with his wife, had died of hunger-edema at about the same time.

Some 30 children, dressed in their "best" camp clothes, sat beaming around the table. Mr. Birnbaum conducted the traditional Seder, including all the explanations and answers to the children's questions. The Seder plate was arranged traditionally, with imitation ingredients.

After the first part of the Seder came a marvellous meal, with a variety of dishes. The children and adults were radiant. The meal was the result of the artistry of Mrs. Birnbaum who, together with her daughters, took charge of the guests' bodily welfare. The wine, too, was first class even though ersatz.

During our 15 months in Bergen-Belsen, our food had been mainly cabbage and turnips, but the only time I appreciated the value of the turnip was that evening: the Seder plate, food, and "wine" created by Mrs. Birnbaum's golden hands were 90 per cent derived from turnips.

The second part of the Seder was as solemn as the first. The Passah hymns were chanted by the children. Never had I heard them sung more beautifully. At the conclusion, we all joined in *L'shana Haba' a Birushulayim*.

We left the children's barracks deeply moved and returned to the "real" world. I took my wife and son back to their respective barracks. Then I went to the office in order to compile, with my colleagues, the daily obituary list for the whole camp. On that day there were 596 dead, approximately 500 of them Jews.

Erna Weiss-Pald died of typhus 13 days after Bergen-Belsen was liberated. Josef Weiss died in 1976.

THE sweetness of memories of the past stir and touch me with melancholy during the long trip. I remember cosy rooms, the smells of fresh baked cakes and sun-dried fruits, the sounds of crackling sunflower seeds, lively chatter and low intriguing murmurs.

It's a warm fuzzy day and the elderly bus heaves and wheezes its way along the bumpy road up to the sanatorium. By now I feel I know each bump and curve by heart. Just a few more minutes and we will reach the outside gate. The ancient olive trees line the road on both sides. There are only two other people on the bus with me. A middle-aged woman and a very young boy. I recognize the woman. I had seen her many times but the boy was new to me. The woman was visiting her husband who had been in the institution for many years. I pitied her. Also, in a way, myself, but mostly I pitied my dear friend Leah. She and I had been friends all of our lives. Our parents were part of the same group who came to this land when it was still Palestine, long before we were born and they themselves were very young. Leah and I grew up on the same moshav. She was an only child, the petted angel of her parents. I had two other sisters, share and share alike.

Leah and I studied together, were in scouts together and later on even served in the same army unit. We had worn each other's clothes, traded cosmetics and mooned over popular singers together. We had gorged on sweets and dieted together. We exchanged boy friends. I was the sister she never had and she was the sister I wanted. And now, here I was, on the way to the institution to visit her again. I had brought our favourite foods, sunflower seeds and big, black grapes.

But what was I going to say to her? What would bring a smile to her face? Oh, to see her big, beautiful eyes light up once more. I remembered how she looked on her wedding day. She and Rafi, my two dearest friends. What a handsome couple. Everyone marvelled at their beauty and their happiness.

We three had met while doing army service. From the beginning we were inseparable. But after a while they obviously adored one another and they were married. Now...he was dead. He was killed while doing reserve duty and she was in the institution, all this time. Still insisting that she was responsible for his death and resisting all treatment. "God is punishing me," she said, over and over again. "God is punishing me."

I COULD see Leah inside the gate, as usual, waiting for me as the bus pulled up. Her long, heavy hair, once so shiny and lovely was dull and hung limply to her shoulders. Her face was drawn and pale and devoid of expression. She was so thin the hospital dress nearly went round her twice. It was the faded blue coverall worn by all the inmates. I had to swallow hard to keep from crying. I drew a few deep breaths, put a smile on my face, took my package and left the bus. No one stopped me at the gate. I was an old-time visitor by now.

We kissed and then arm-in-arm we walked to our usual bench under the acacia tree. It was a quiet, secluded spot which we had made our own. I immediately began talking. "See the beautiful grapes I've brought. Remember how we used to argue about which grapes were better? The yellow or these?" I tore off a large bunch and gave it to her. She started to eat them one at a time, slowly. I put as many in my mouth as I could as if to catch all the flavour at once.

"I have a new doctor," she said, "a woman, very intelligent and interesting. She has been telling me all about her past life. She hasn't asked me any questions about myself. It's such a relief not to be bothered by the same everlasting questions." I was momentarily taken aback.

"So...what has been happening? Who was here? Tell me about everything...when do you think you will be leaving here?"



AFTERMATH

Short story
Selina Curson

"So...what has been happening? Who was here? Tell me about everything...when do you think you will be leaving here?"

She slowly finished chewing on the grape in her mouth.

"My parents were here last week. They both looked so tired and miserable and my mother never stopped crying. Sometimes I wish they would leave me alone and not come here."

"Leah!" I cried. "How can you say such a thing? You are their only child. You know how much they both love you, and are living for the day when you will be well enough to come home."

"Home, what home? This is my home. This is where God put me and this is where He wants me to stay. Why can't any of you understand that I committed a crime and I must atone for it? I killed Rafi, and if not for me, he would be alive today."

I didn't respond to this. I had heard it all many times before and I didn't want to start the same old discussion.

It didn't help anyway and as much as I loved Leah, I found it hard to listen to that talk about her imaginary crime and God's punishment. Just to change the subject I asked her how she was getting on with her doctor. Her face brightened a bit.

"I have a new doctor," she said, "a woman, very intelligent and interesting. She has been telling me all about her past life. She hasn't asked me any questions about myself. It's such a relief not to be bothered by the same everlasting questions." I was momentarily taken aback.

This was the first time Leah had ever had a good word to say about her doctors. Usually, she resented what she called their perpetual prying. It was a good sign. Perhaps this doctor would help her at last. I felt so good that I finished all the grapes. Leah would never eat them anyway and usually gave everything to the other patients. We talked a bit about my family and made some idle chatter about my job before walking back to the gate where we waited together for the bus to return. We kissed again and I waved back, running, when I saw the bus coming around the last turn. I was always edgy when it came time to go.

THINKING on the way home, I realized that soon I would have to cut down on these visits. Once Ami and I were married, my time wouldn't be my own anymore. Perhaps the next time I would tell Leah about Ami. It was so difficult to discuss my happiness when she was always so miserable. Maybe next time I could attempt the subject and see what kind of a response she would make. Maybe this new doctor would make a difference. I prayed my dearest Leah would soon be well again.

Between the excitement of wedding plans, getting to know my future in-laws and shopping, it was a while before I saw Leah again. The next time the bus pulled up, Leah was waiting outside the gate. This had never happened before. I was so excited, I tripped getting off the bus. Already I could feel my insides beginning to churn. She looked dif-

ferent too. She had taken some trouble with her hair. It was brushed and combed back off her ears. Her uniform looked clean and crisp. Her face looked brighter, somehow. More open. She seemed to have an air of confidence. I could hardly contain myself until we got to our bench. "What is it Leah? What has happened? You look like a different person today!"

Leah had opened the little bag of sunflower seeds and was slowly and thoughtfully beginning to crack them open with her teeth. It was a little while before she began to speak. "It's my new doctor," she said. "You remember, I told you about her when you were here the last time."

"Yes," I said, "of course I remember. What about her?"

Her name is Aviva," Leah replied, "and every day we spend time together talking."

"And how does that matter? What do you talk about?" I asked.

"Oh, everything," Leah said. "About my childhood and my parents and my marriage. Everything."

"But, I don't understand," I said. "How does that change everything?"

"Well, when we talk together, certain things become clearer. Different. I see things I didn't see before, and I understand myself better."

"Leah!" I cried. "But that's wonderful. Does that mean that everything is all right again? That you feel as you used to?"

"Oh, no," she said. "Not like that. It's just that there are things I can

accept that were impossible before. I can live with myself again."

"Oh, Leah, this is so wonderful," I said. "I can't tell you how happy I am. Perhaps soon this whole nightmare will be over and everything can be as it used to be."

"No..." said Leah. "Not that. Things can never be as they used to be."

She suddenly looked grave and sad again and I was determined to keep the good mood and the moment from deteriorating. I decided then and there to tell her about Ami and my approaching marriage. Even, if I was rushing things a little, I didn't care.

"Leah dear," I said, "my dearest Leah. I have the most wonderful news to tell you. I have been waiting for just such a moment as this. I can't keep it to myself any longer. Leah, I am going to be married." Leah looked at me. Her expression did not change. I thought perhaps she hadn't understood me. "Leah, didn't you hear me? I said I was getting married! His name is Ami. We have been together for a long time. I would have told you, but, I thought it was better not to. Anyway, we will be married in a few months. Maybe you will be able to come to the wedding. Wouldn't that be wonderful?"

"DOES HE know about Rafi?" asked Leah.

"Of course he knows. He knows all about you and Rafi. He knows how long I have been coming here. I haven't wanted to bring him here to meet you, until you were feeling better."

"I mean, does he know about you and Rafi?"

I could feel the blood draining from my face. My heart pounded so hard and so fast that I felt my ears were bursting. I could hardly talk.

"What about me and Rafi?" I stammered.

"Why, that you were lovers. That while he was married to me, you were meeting him and making love together. My best friend and my husband were lovers!"

I couldn't believe this was actually happening. I began to cry hysterically. "Leah," I sobbed, "if you knew this all along, why haven't you said something? Why did you let me keep coming here while you have been hating me?"

"I never hated you. The night before Rafi went back to camp, he told me that he loved you. That he wanted a divorce so that he could marry you."

"But Leah, I was never in love with Rafi," I said. "I would never have married him. I only wanted to know what he was like as a lover. I wanted to share the experience."

"Well, I must have loved you very much because I never could believe you would be a partner to such a betrayer. All I thought of then was his guilt and the pain he was causing me. I told him I would see him dead before I would divorce him. Then, the next day, he was dead. Of course, I blamed myself. I saw his death as my punishment. Of course, now I know from my discussions with Aviva that you were the cause of the problem. You had to share everything, even Rafi."

"Yes, yes," I said. "I'm glad it all came out. I'm glad you understand. Oh, Leah, maybe now we can be as we were. Maybe, we can go back to our old ways?"

Leah stood up and shook the seeds off her dress. "No," she said. "Not quite. I hope I will be leaving here soon and trying to make a new life for myself. I doubt that we will be seeing one another again, unless, perhaps, you think you would like to share Ami with me?"

אחריהם

THE COUNTRY is divided into two camps - those who will be hosts for Seder, and those who will be guests. The hosts have presumably finished the bulk of their holiday shopping. The guests still have a few days left to figure out what they will take with them as gifts. They may be interested in some of the things that are new to the local market this year.

Food and drink are high on the list. The international distilling company, Seagram, has expanded its locally-produced drinks over the past few months to a total of five, four of which are certified for Passah use. In addition to its well-known orange-and-chocolate-flavoured Sabra liqueur, there is a new coffee-flavoured Sabra, aimed primarily at the export and tourist market. This is in addition to the Café Oriental mocha coffee liqueur directed to the local market. All three liqueurs carry a recommended retail price here of NIS 13.

Seagram's Israeli plant in Rehovot also makes vodka and gin to the company's international formula. The vodka is *kasher l'Pessah*; the gin is not. The deputy general manager, Bobby Kantor, explained that the problematic ingredient in its gin with regard to Pessah is the juniper berry, which gives gin its characteristic flavour. According to Kantor, the local Sephardi rabbinical authority was prepared to authorize the gin for Pessah use, but the Ashkenazi authority was not, and rather than confuse the public, gin was left off the list altogether.

Be that as it may, there are other local brands of gin authorized for Pessah use. Stock's gin, for instance, bears the certification of the well-known Ashkenazi chief rabbi of Netanya, Rabbi Yisrael Lau. Perhaps Seagram needs to change rabbin. There seems to be no essential reason why gin could not be made suitable for Pessah. It is made from purified spirits, often from a grain-mash base, but not necessarily so.

This is in sharp contrast to whisky, which is always made from grains, as is beer - except for Far Eastern versions, made from rice. I am appalled at the frequency with which one sees bottles of whisky in commercial, ready-packed gift baskets, supposedly for Pessah. This is only slightly less offensive than including a loaf of bread.

IT IS a shame that Seagram's gin is not drinkable on Pessah, since the Tel Aviv Hilton last week hosted a Seagram dinner, demonstrating how to cook with its vodka, gin and liqueurs.

I staggered out of the hotel, singing to myself the bawdy ditty, "Oh it's gin, gin, gin that makes you want to sin, in the corps, in the corps: Oh it's vodka, vodka, vodka, that makes you feel you oughta in the quarter-master's corps..."

Actually it was more the Carmel wines served with the meal than the liquor in the food that we were feeling. According to Hilton chef Denk Urban, most of the alcohol in cooked food evaporates.

In general, he said, gin imparts a more distinctive flavour to food than does vodka. He suggests combining gin with meat, and vodka with fish. But this is not a hard-and-fast rule.

While the Hilton served us goose liver in gin sauce, one of Urban's printed recipes - suitable for Pessah - is chicken livers in vodka.

It goes as follows: Fry half a kilo of livers in hot oil, removing them from the skillet before they are too well-done. Add two tablespoons of margarine and one chopped onion, and fry until golden. Add one sweet red pepper (*gamba*) cut into strips, and two cloves of garlic, plus half a cup of



GIN AND BEAR IT

sauce made from powdered chicken soup. Simmer for a minute, add the livers and half a cup of Seagram's vodka and ignite it so that it flames. Serve with boiled potatoes, decorated with fresh coriander (*kusbari*) or parsley.

QUINTESSENTIAL liquor for Pessah, of course, is wine and there is at least one entirely new label this season. This is on a duo of imitation Bosca white wines in the expensive class, about NIS 15 per bottle - and they carry the ultra-Orthodox *hechsher* of the Belz rabbinical court, although they are intended as gourmet wines for the general public.

The names are *Tarnegol Lavan* (White Rooster) for the Semillon, and *Tarnegol Yarek* (Green Rooster) for the French Colombard.

They are produced at the Hebron Winery of Kiryat Arba, which was set up by an American immigrant, Ya'acov Klein. They are marketed by a veteran Tel Aviv wine-and-liquor distributor, Hakerem, which brought over an Italian expert to direct the production.

Hakerem, headed by Amiel Epstein, used to be the importers of Bosca, until Carmel obtained a contract to produce it here under licence.

The Italian oenologist, Dr. Pierstefano Berta, works with Bosca in Italy and, because he is a non-Jew, had to get special permission from the Rebbe of Belz to work at the Hebron Winery. He was given permission to work virtually by remote control - either in an isolated room, or carefully policed by the winery's ritual supervisor when he makes an inspection tour.

The Hebron Winery was chosen for the project because it is equipped with the latest in Italian wine-making machinery. Berta was given practically a free hand to develop both the formulas and the packaging.

For instance, he chose an im-

ported Italian brown bottle rather than clear glass, which would show off the delicate pale-yellow colour of these wines better. He argues that "sun is the enemy of wine," and it is ridiculous to put wine here in a clear bottle and then have to label it, "Keep in a dark place."

It was Hakerem's decision to label the wine in Hebrew only. There is not a word of English on it, not even the name. I see this as a kind of inverse snobbery, unfair to people who do not read Hebrew - although I can understand Hakerem's reaction to the labelling of local wines entirely in English on the excuse that they are geared for export. Hakerem has its eye on the export potential too, and is already sending out feelers to Canada.

MARKETING WITH MARTHA

The Rooster wines are not really sparkling wines, but they do contain a trace of carbon dioxide, intended to give an extra touch of freshness and lightness.

The Hebron Winery has produced enough of the new wines to make 60,000 bottles, but only about 12,000 have been filled for the Pessah season - and they are being released exclusively to wine shops throughout the country, not to the chain stores.

Hakerem hopes that the 60,000 bottles will be sufficient for its first two years' sales, as the ultra-Orthodox Hebron Winery will not produce any wine from the coming summer's harvest of grapes grown in the Land of Israel, because of seventh-year (*shmitta*) prohibition. It may, however, buy some Golan Heights grapes from the '87 harvest, since the Golan is excluded from the *shmitta* laws.

Brand new in Israel, and only a few years on the U.S. market, is Fisher-Price's Construx - plastic construction sets which one is irresistibly tempted to compare with

Lego (which has the same local importer).

Construx claims to be more versatile, permitting multi-directional building, not just upwards. The basic piece is a "blue knot," from which one can build in six directions. There are two categories of Construx - the "Fantasy" line, in blue boxes, and the "Space" line, in black boxes. Some of the finished constructions will "glow in the dark," presumably as an incentive to get the kids to bed.

Construx here carries list prices ranging from NIS 21.60 to NIS 155 for a dozen different sets, plus a whopping NIS 400 for a "giant family set." Some sets are motorized, or can be equipped with a separate three-volt motor (NIS 93). Kaufman Agencies say that many toy shops discount the list-price by 10 to 15 per cent, to compete with Shekem's regular discount. Fisher-Price items are sold at Kaufman Agencies' own toy-store chain, Fantasia, but ironically, prices there may be higher than at other toy shops. Consumers can also buy directly at Kaufman's Tel Aviv warehouse, in the former fairgrounds beyond the old port at the upper end of Hayarkon Street. There is a regular 10 per cent discount there, plus the opportunity to find some real bargains in toys slightly damaged in shipping (often only the boxes are damaged).

Fisher-Price's new line of juvenile furniture includes a car safety-seat, at NIS 245, which is reportedly selling here as fast as supplies arrive, because of the great faith in Fisher-Price as a manufacturer of goods for children. It should be available at baby-goods stores and at the Fantasia chain.

F-P also offers a folding playpen, a folding swing, and a counter-top baby-bath dubbed "the bathtub for frightened fathers," since it holds a tiny infant in a secure reclining position. At NIS 40, it is one of F-P's least expensive items here.

FOR THE gadget-happy, Keter-Plastic is importing and distributing a series of household products made under the auspices of a British firm, W.L., which calls itself "the home of bright ideas." One of them is the MagiCan can-opener, which "self-locates on lid" with the aid of a magnet, and cuts easily - for right- or left-handers. It does this by cutting under the rim of the can, rather than inside the top rim. It is supposed to work effectively on cans of any shape. One note of caution: it leaves a smooth edge on the can, but a rather sharp one, I found, as no rim is left after opening. The listed retail price is NIS 13.70.

Another offering is an Easy Grater, geared to grate cheese or vegetables without breaking fingernails. Its listed price is NIS 7.20.

At Keter-Plastic's own chain of shops, there is a 10 per cent discount on all the new imported lines, including accessory dishes for microwave ovens.

LAST-MINUTE gift shoppers who haven't decided what to buy have two new shops to browse in - the eighth and ninth in the chain called Havaya, the Hebrew word for experience. Its newest branches are in Tel Aviv's Dizengoff Centre and in the Centre One in Jerusalem.

In addition to the usual housewares, from sets of dishes to silver wine-bottle holders, Havaya has just begun importing miniature housewares made of ceramics and framed by a young artisan in the suburbs of Paris. Miniature framed housewares cost just as much as real ones - in the NIS 50-NIS 250 range, depending on the size of these three-dimensional wall decorations.

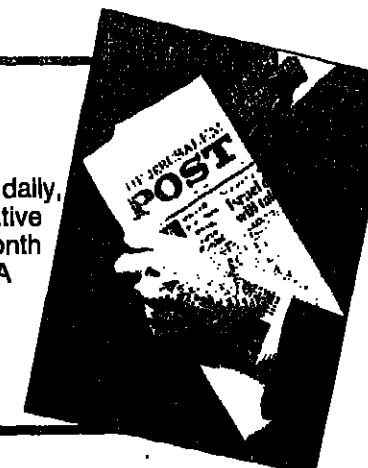
Brand new in Israel, and only a few years on the U.S. market, is Fisher-Price's Construx - plastic construction sets which one is irresistibly tempted to compare with

MARTHA MEISELS

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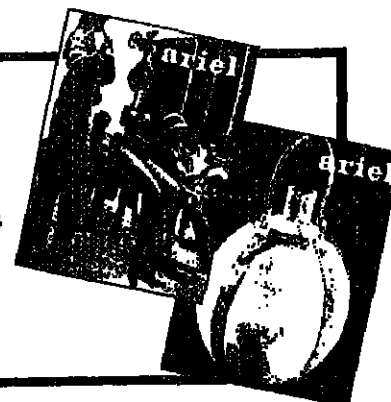
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HOW DO you gauge the success of an international conference of women writers, of the sort that just ended in Jerusalem? One indication might be this: a few days into the talks, more and more of the participants seemed to be quoting each other's statements, referring to each other's work, and commenting on the beauty of the faces around them. Not beauty of the conventional type, though there was plenty of that, but expressions that had registered a lot of life and still had the strength to be individual, open and accessible.

The question of whether there is or isn't women's literature was a necessary beginning, and it was the subject of the first public symposium. But some of the most stirring discussions took place when, with this basic question in the background, the women turned their attention to other subjects. Commenting on her experience with the group, British novelist Margaret Drabble said, "The national differences are more interesting to me than the women's differences...If you ask about women, they talk in clichés; they say much more interesting things about their attitudes toward their country."

For Valenzuela, that meant returning to Buenos Aires in the '70s following a peaceful stint in Europe. Among the "disappearing" people she set herself the goal of writing a book of short stories in a month: one story a day. "To write, not to think," as she described it. She went to the cafés, listened to the stories of violence, and wrote. To escape the glances over her shoulder, she wrote in illegible handwriting, and turned the pages quickly. The result was the volume translated into English as *Strange Things Happen Here*. The force she defied was not always the military authorities looking over her shoulder; it was also internal, her own desire not to read the horrors she herself had scrawled in the notebook. Censorship is not only a matter of public ordinance; it is in the writer and in the reader.

With the basic question of being female in the background, women writers turned to the subject of the writer as witness. Marsha Pomerantz reports on the first international conference of women writers in Israel.



As a Jew, she said that Jews have an obligation to remember that they were "strangers in the world." This involved acknowledging the rights of native ethnic groups. For Americans that meant Indians, and for Israelis, she assumed, that meant "Palestinians; Yemenites." There was a bit of murmur in the audience about her

She did not mention the problem of two nations on one strip of land, but said there was a danger in a politicized society of tending either

She seemed the most intense and fragile of the speakers; she spoke of a personal crisis which had almost kept her from coming to Jerusalem and had almost prevented her from addressing a rally in Canada on behalf of South American refugees.

In her own book, *Enemy in the Promised Land*, which is about her experiences in Israel, she tried to direct the irony at Israelis, at her own Egyptian society, and at herself. At Israelis, for instance, "for their failure to see the Palestinians at all

Valenzuela used an image that was both disturbing and beautiful in the process of subversive witness — opposition through art. She mentioned the example of the black slaves in Brazil who took to killing their masters with a powerful knife. They were then forbidden to testify in this kind of body combat. So they invented a dance which incorporated the necessary movements. She passed the message on.

"EVERYONE here has a face," says Sara Karig, 72, sitting in the lobby of Jerusalem's Mishkenot Sha'ananim. "Even the young ones."

After the war, she worked for the British Council which promoted British culture abroad. Since she was making more money than the Hungarian prime minister - her salary was in sterling and his was reduced by inflation - it was a hardship for her to take leave.

(Continued on page 20)

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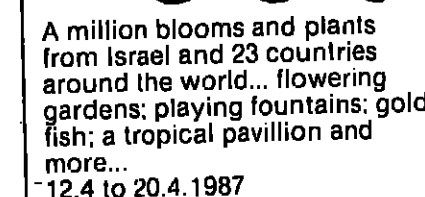
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Israelis travelling abroad never wait until they arrive to joyously hug and kiss and reminisce with relatives and friends they haven't seen since the year dot. That starts just as soon as the plane takes off, when every Israeli by sheer coincidence bumps into every other Israeli we know from the army, the neighbourhood, the office, or from the last time we travelled abroad and made friends with an Israeli whom by sheer coincidence we had never yet met.

That's how it is in an intimate little country like ours. But flight attendants from non-Israeli airlines have never quite understood why we don't just sit down and read a book for five hours like other people. British Airways decided that this misunderstanding simply will not do, so they commissioned a promotional video to teach their employees all about this strange tribe from the Holy Land. The film attempts to stretch the tolerance of a harried stewardess for at least as long as the flight by explaining some of our quirks and vagaries, giving special emphasis to the Jewish ritual of prayer, which always seems to conflict with the airline's ritual of serving breakfast. The experiment seems to have had a positive effect on the participants, who feel they now understand what makes the Israeli traveller tick. Coffee, tea or Valium?

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BESPOKEN

(Continued from page 19)

out pay to help make up the list of electors and take charge of an election district.

There was a bit of nasty business with absentee ballots, the Communists stuffing the boxes by having the same absentee ballot presented at various polling stations. But Karig outwitted them. She'd had phones installed at all the polling stations—the minister of communications was, after all, a Social Democrat—and a few calls exposed the ploy. "I ordered the arrests of a couple of hundred people," she says.

But the couple of hundred were soon released, and Karig was on her way to the small town on the Arctic, where the Urals flatten down to the sea. She spent seven years building roads and houses, mining coal, distributing human feces around the hot houses and working in the sanitary brigade. About the latter she says, "There wasn't even a bad smell, at temperatures of minus 20 to minus 40 (centigrade)."

During those seven years, she discovered "not only classical Russian but also Soviet literature." The poets of the '20s and '30s hadn't reached Hungary because of the semi-fascist regime of the time. So she read Tsvetayeva, Pasternak, Yesenin.

When Stalin died, she was released, and in 1957 she was "rehabilitated," but by then she says, she was already the editor-in-chief of the publishing house.

"I'm the most decorated translator in Hungary," she adds, "but that's because I'm so old." She has translated 40 books from Bulgarian into Hungarian, Bulgarian literature, she says, is "a little rough, a little primitive. I don't mean that in a bad sense; they have something to look forward to."



MARGARET DRABBLE

MARGARET DRABBLE, a native of Sheffield, started writing when she was 21—married, pregnant, bored and frustrated.

"Writing was something I could do on my own without anybody stopping me," she explains. "In fact, it continues to be that—a convenient thing to do, not easy, but easier than being, say, a neurosurgeon or a prime minister." Her 10th novel, *The Radiant Way*, is due this month, and she edited the most recent edition of *The Oxford Companion to English Literature* (1985).

In the argument about women's literature that ranges from a stress on artistic excellence to an interest in the writing's social and emotional content, Drabble seems to be somewhere in between. "I don't agree that excellence is the only thing—art for art's sake—but many of the women's movement books are both high art and about something." Virginia Woolf was particularly important to her—*A Room of One's Own*

as well as the novels, though the novels are less "propagandist." Doris Lessing, particularly in *The Golden Notebook*, was another important influence. But Drabble started writing before she had read Woolf—her background included Thomas Hardy (about whom she's written critical work), George Eliot and Henry James.

"When reading Lessing I realized there were things she could tell me that I couldn't get from Henry James, for example," Lessing deals with the conflict of claims—"the desire to be mother, wife, mistress, as well as a free woman, an independent woman."

"Virginia Woolf didn't have children deliberately," says Drabble. She felt she had to make a choice, and she chose writing. But later, Lessing and Drabble's generations—Lessing is slightly older, Drabble was born in 1939—didn't want to give up any of women's roles. And that conflict is partly what they have written about. Likewise, Edna O'Brien, Sylvia Plath and others who "were talking about things that hadn't come into literature before, that I was aware of."

Some of these women's books are classics, some are not, she says. There's no reason why all should be, in order to be significant. "One needs books for different reasons."

In general, she finds it easier to write through the eyes of women, but gender is not the only thing that determines the possibility of identification. "I can understand what it's like to be an Israeli woman, or a Scandinavian woman, but not, for instance, a Nigerian woman... One of the artist's tasks is to imagine the unimaginable, but it's not a great failure if we can't do it all."

Writers and artists are transsexual and androgynous in their imaginations, to varying degrees: Iris Murdoch, whom she doesn't see as a "women's writer," is completely convincing in writing from a man's point of view, she says.

The distinction between thought and feeling is one that men tend to make: thought is considered the domain of men and feeling the domain of women. "To me," says Drabble, "life seems to be a seamless garment. There is no separation... Even discoveries of the most mathematical nature come in the bath."

What's more of a problem for her, she says, is possibly "overloading" her books with intellectual reference. "I like books to be a sort of reading list." In the process of creating such a "list," though, she is aware that she might be excluding the "common" reader, and she would prefer to appeal to a wide audience.

(Prospective readers in need of reassurance should note that aside from conversing intelligently, her characters also make love, play with their children, cook, go to prison and suffer from toothache.)

Among the conference participants, Drabble observed a difference in styles between the Americans and the Europeans. "The Americans tend to feel they've invented everything," she says. "So do the Europeans, in fact, but they're polite about it."

She finds the Scandinavians "remarkable—independent, unshakable." In anything to do with the women's movement, "They've already moved into the next stage." Women in Scandinavia had the vote earlier than those in countries that considered themselves more enlightened. "Maybe it's easier in smaller countries," says Drabble. No, she realizes, Israel is another case entirely. "But if only England would stop trying to be a world power, we could get on with the important things."



AMAZING GRACE

"I DON'T KNOW what the argument is all about," says Grace Paley, pulling her running shoes off after a long jaunt in the Old City. Only one pair of shoes has orthopedic arches, she explains, unwinding a pair of stockings and airing her aching feet.

She speaks in almost definitely simple sentences, and sounds a lot like the characters in her stories.

The argument she's referring to is whether or not women's writing exists. She sums up the questions this way: "Are there women writing? What are they writing about? Who's reading, and who cares?" The answer to all three questions, she says eventually, is "Yes." Oh well, it's a hot day, and she sounds like she's been through all this before.

But she makes a point that hasn't been heard in the discussions so far: "We're talking about a particular historical moment. People don't usually take that into account." Women are writing, and they're stressing the "trivial" details of life and aspects of female experience that have simply not been available before—and other women are reading them "voraciously." Maybe the writing will evolve, and maybe the attitude toward it will change.

So, Paley asks, "Why are people uptight about whether there is or there isn't?" First of all, men are being told: "You are omitting part of the world." They might not like that. And the women who have become successful at great expense, overcoming the opposition of men, feel underappreciated unless their achievement gets special notice. "So you should always say 'listen, what you did was amazing...'"

Which reminds her of her parents' generation of Jewish immigrants in New York. "They work like dogs, they do very well, and then they become defensive." When other minority groups demand better schooling, for instance, "The Jews start hollerin' right away: 'We did what we did with rotten schools!'"

Now 64, Paley says she didn't feel part of a minority back in the Bronx. "I grew up in such a Jewish neighborhood, I thought Christians were a minority. There was one Christian in school, and I kept thinking, 'What can we do for this kid?'"

Whether it stems from minority or majority status, or a little bit of both, her writing was full of ethnic voices long before the term "ethnic" became stylish. The story collections—*Enormous Changes at the Last Minute*, *The Little Disturbances of Man* and *Later the Same Day*—are brimming with Irish, Hispanic and black voices, as well as Jewish immigrants in an old-age home, presented in perfect pitch.

At the symposium on "Writer as Witness," Paley said she didn't write about what most people would consider political witnessing—her trip to Hanol. But, in her stories, Hassan pointed out, "Grace is political in whom she lends an ear to." Women of all colours and shapes, at their downest and outest and most resilient.

AN OUTSTANDING LYRIC poet and satirist in the German language, master of the caustic phrase and creator of the *feuilleton*, Heine enraged or delighted his readers (according to their social and political outlook), became the foremost interpreter of the German ethos in France and was a writer of European and world stature by the age of 40. His unsparing attacks on Teutomania, philistinism, religious bigotry and anti-democratic manifestations infuriated German reactionaries (although Metternich and Bismarck admired the poet), led to the temporary banning of his works in Prussia (1835) and, with the advent of the Third Reich, placed him at the head of those authors whose books Goebbels consigned to the flames in 1933.

One cannot help being astonished by the fact that so much of interest and importance continues to be published about Heine, amplifying the vast archive of books, studies and articles devoted to him. Joseph Kruse, the author of a new book about Heine, has five previous works about him to his credit and seems likely to produce many more. Born in 1944, he belongs to the post-Hitler generation of scholars and critics in the Federal Republic who can display enthusiasm for their subject while avoiding the well-trodden paths of their predecessors; and, as director of the Heinrich Heine Institute in Düsseldorf since 1975, he is obviously equipped to do so.

Denk Ich an Heine, a collection of short articles from 1970-83, mainly revised, shows that the Heine legend and magic is still potent. Kruse's topics include the Heine-Van Geldern family background, aspects of the poet's life in Germany and Paris, his best-known verse, a consideration of the "mattress grave" years (1848-56) and Heine's literary reputation in Germany. There is also much penetrating analysis of Heine the Jew. On the basis of this volume, one feels bound to conclude that selected chapters from all six of Kruse's books on Heine might usefully be published in English translation. Why limit their appeal to the diminishing number of educated Jews and non-Jews in the outside world who speak and read German?

SOME INDICATION of this book's general range may be gained from a few of the topics discussed. The poet's given name provides one example. Like most Jews in the "emancipated" West, Heine received two such names at his birth—the Hebrew *Haim* for religious purposes, and Harry for everyday life. Samson Heine, his father, a traditional Jew, wanted the boy to be called after his late grandfather,

Trouble with Harry



DENK ICH AN HEINE: Biographisch-literarische Facetten (Thinking about Heine) by Joseph A. Kruse. Düsseldorf, Droste Verlag GmbH. 192pp. DM39.

Gabriel Sivan

Heymann (or Haim), but the coupling of this with Harry, a non-German name, strikes one as odd. Samson, however, traded in British manufactured goods, made a business trip to England in 1802 and evidently visited Liverpool, where a friend and agent of his enabled him to obtain supplies of velvet from the Lancashire cotton mills. Who exactly this friend Harry was we may never know, but Samson gave his son the man's name, as Heine later noted in his memoirs. The transition from Harry to the baptismal name Heinrich (1825), and in Paris to Henri, was therefore uncomplicated.

HEINE'S WORLD fame as a poet largely resulted from the publication of his *Buch der Lieder* (1827), a 19th-century best seller, which was widely translated and gained him a vast readership in Britain, France, the U.S. and even in Russia. A subsequent collection, *Neue Gedichte* (1844), enhanced his reputation, especially abroad. Kruse cites two of Heine's best-loved poems in *extenso*: the nostalgic and sentimental "Denk

ich an Deutschland in der Nacht" ("At night, when I think of Germany," from *Neue Gedichte*), a great favourite among anti-Nazi exiles, and "Ich weiss nicht, was soll es bedeuten" ("I've no idea why it should be," from the *Buch der Lieder*), that melancholy evocation of the old Rhine maiden legend, better known as "Die Lorelei." There are now at least 6,000 musical settings of Heine poems by composers, among them Mendelssohn, Schubert and Schumann; curiously enough, though, it was Silcher, a composer of lesser rank, who wrote the well-known setting for "Die Lorelei." Heine's name, as the author, was suppressed, of course, by the Nazis (who called it "a folksong"), and I find a certain irony in the fact that Silcher's musical version is well-nigh unobtainable in Israeli record shops.

Until recent years, Düsseldorf preferred to downplay any association with its most famous native son. The Hitler era accentuated this process, and in 1955, while serving in the RAF, all that I saw there was a small plaque on the wall of Heine's birthplace on the Bolkenstrasse. A prolonged furor (1969-72) greeted the proposal that Düsseldorf University be named for the German-Jewish writer, and its rejection provoked widespread criticism. Since then, according to Kruse, there has been a veritable Heine renaissance: Grand new editions of his works have appeared in both East and

West Germany, international congresses have been held, a biannual Heine Prize has been funded and a monument was at last unveiled in 1981. Furthermore, the institute which Dr. Kruse heads was established in Düsseldorf seven years after the city fathers changed the name of their *Hindenburgwall* to "Heinrich Heine Allee." Such belated recognition has unfortunately not been matched in the Jewish world, least of all Israel.

WHILE ANTI-SEMITES continue to smart under Heine's barbs and many non-Jews point to the ambiguity of his religious outlook, Jews cannot forgive either his apostasy or some of the harsh things he had to say about his own people. The chapter which deals with the issue of Heine's Jewishness (pp. 130-151) covers a great deal of ground, bringing some fresh insights into this well-worn theme, even if Kruse's final assessment is by no means convincing.

The present reviewer believes that as far as the Jewish question is concerned, Heine was his own worst enemy. Thwarted hopes and ambitions certainly account for much of his bitterness—starting from two unsuccessful romances with the daughters of his rich uncle, Salomon Heine, and continuing through the rise and fall of the Berlin Jewish *Kulturverein* (1819-1824) and the conversion of its president, Eduard Gans; the shattering disappointments that awaited Heine after his own formal baptism in 1825 and culminating in the failure of the 1848 Revolution in Germany, which put an end to his utopian and radical expectations. Above all, however, one must point to the inconsistency of Heine's own statements and behaviour.

Much of the blame for this can only be attached to his mother, Betty, a Voltairean freethinker who, in her hatred for "rabbinism," has spiritual descendants among us today. She, rather than her traditionally-minded husband, seems to have encouraged Heine's opportunistic conversion and subsequent estrangement from Jewish life. Indeed, at one point, in 1835, replying to the charge that he was a political refugee and a Jew, Heine played the Marraño, claiming that he "had never set foot in a synagogue"—a deliberate and unrepentable lie.

Between 1825 and 1850, he went through many religious and irreligious phases, flirting with successive "isms." Yet despite his worship of Freedom and his veneration of Paris as "the new Jerusalem," Heine betrayed much inconsistency and contradiction. Having sided with the Orthodox Jews of Hamburg in their dispute with the Reformers, he

mocked the assimilationists and apostates of his time, but airily remarked that "the baptismal certificate is the admission ticket to European civilization." He scorned the "enlightened" German-Jewish bourgeoisie but admired the wretched Polish Jews who clung to their old books and traditions. In 1840, during his years of alienation, he published a scathing attack on the "trembling Israelites" of French Jewry at the height of the Damascus blood libel affair.

Mathilde Heine could scarcely believe that so many of her "Protestant" husband's friends and visitors in Paris were Jewish. An amusing episode, related by Kruse, tells of one such visit by the Alsatian writer and controversialist Alexandre Weill. Lying on his sickbed, Heine asked him to sing a few Jewish liturgical pieces which he fondly remembered, but later told Mathilde that this impromptu *hazzan* concert had been a recital of German folksongs!

THE PARALYSIS which confined Heine to his "mattress grave" changed his outlook completely. "No longer a Hellene, rejoicing in life," but "a poor, deathly-sick Jew," he read and re-read the Hebrew Bible, called the Lawgiver "our teacher, Moshe Rabbeanu," and declared: "I make no secret of my Judaism, to which I have not returned, because I never left it."

This sense of Jewish national solidarity found expression in the Magen David with which Heine signed his contributions to the German press, from 1840, in place of his name. It also accompanied the writing of much later verse, including his extensive *Hebrew Melodies* (in *Romanzen*, 1851). Kruse overlooks the terms of Heine's will, stipulating that he be buried without Christian rites, and insists that he remained "a freethinker."

It can surely be argued, however, that this one-time renegade became a sort of *hozer be-teshuva* as his life drew to an end. Furthermore, the proto-Zionism which Mordecai M. Noah's "Arafat" scheme aroused in Heine in 1823 (the basis of three feature articles by Yigal Lossin in *Ha'aretz* not long ago), might have granted the poet an entirely different role in Jewish history had he been born half a century later.

Here in Israel, the great Jewish writer outside Hebrew and Yiddish literature remains the victim of a semi-official boycott. In ten years' time, perhaps, when the world celebrates the 200th anniversary of his birth, Heine may receive fairer treatment from the land where descendants of his sister, Charlotte Emden, have been living since 1932.

the whole book by heart, the teachers were to blame rather than the evil imperialists; that the history and geography of Britain did not figure in school text books in Palestine any more prominently than those of other major Western nations; that learning a second language "after the 4th elementary" did not signify cultural or linguistic coercion on the part of the authorities; and, finally, that far, far more than 10 per cent of the secondary school students "managed to pass."

This is only one example, certainly not the most glaring, of the kind of concoction served up by Cassali and Robson. Their collection is almost useless as a genuine human document. Which is an enormous pity. Gazans, along with the generality of Palestinian Arabs, have suffered long, and at the hands of several peoples—the British, the Egyptians, the Israelis. They deserve better, and more honest, representation than they receive here.

FOR THE PRESENT reviewer, whose sympathies are with the oppressed, dispossessed and persecuted, this book poses a number of problems. Its publication, we are told in the accompanying press release, coincided with Human Rights Book Week. Which is perhaps as it should be. Both the authors, Paul Cassali and Clive Robson, have lived in the Gaza Strip, the former as "a teacher and solidarity activist," the latter as "a development worker." Mr. Robson is described as a freelance journalist and broadcaster "currently resident in Britain," and is available for interview on the subject of his research in the Middle East and the material he collected to compile this book.

So far, so good. The idea, too, of compiling a collection of original, first-hand interviews with the Palestinians of Gaza—"doctors and big landowners, small artisans and casual labourers, Moslem fundamentalists, left-wing intellectuals,

Useless concoction

STATELESS IN GAZA by Paul Cassali and Clive Robson. London, Zed Books. 159 pp. £5.95.

Nissim Rejwan

ordinary people"—is as sound as it is laudable. Almost from the first sentence, however, I found it difficult to follow the stories—and especially the copious running commentary—with the minimal credibility one needs for sustained reading.

I will give only one example. On page 3, in what purports to be background material supplied by the authors, we learn that during the British Mandate "education in the Jewish sector was left entirely in the hands of the Jews," but that "life for

Palestinian Arabs on the other hand was frozen for the 30 years of British rule."

In the light of this sweeping statement, one is scarcely surprised to find the account which follows, by a retired teacher called Mustafa: "The school curriculum for the (Arab) secondary schools was designed by the British, but there were no British school inspectors except for English which everyone studied after the 4th elementary. Our syllabus in the secondary school was incredibly difficult. We had to study all about the history and geography of Britain. Our history book was massive, you had to have big muscles just to carry it. It was about 2000 pages long and we had to memorize it by heart to pass the examination. It was hardly surprising that only about 10 per cent

of the secondary students managed to pass. I couldn't believe it when I heard that I hadn't failed. I thought they must have made a mistake with the marking or got me mixed up with someone else..."

Well, to this reviewer it would seem that the mix-up here is on a rather larger scale. Of course, there's no reliable way of knowing whether Mustafa did say all the things attributed to him. Let us concede that he did say them. Then what is one to think of the interviewers, who are so naive, credulous, unprofessional or just biased enough to present them verbatim, and even lend them credibility in the form of a running commentary?

It doesn't need profound knowledge of the educational system under the British Mandate to be aware that no school history book was even a quarter of the length attributed to it by Mustafa; that even if the pupils were required to learn

PAGE TWENTY-THREE